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THE *Hollywood* REPORTER

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RED CARPET PRANKSTER EVADES JAIL

By Rhonda Richford

Following pranks that disrupted the Grammys and the SAG Awards, notorious red-carpet crasher **Vitalii Sediuk** brought his act to Cannes, diving under **America Ferrera's** gown as she posed for a photo at the *How to Train Your Dragon 2* premiere May 16. After the attack, Sediuk was tackled by festival security.

Director **Dean DeBlois** told partygoers later that night that Sediuk had been "hailed off to jail," but multiple inquiries with local police turned up no record of him being booked or spending the night behind bars.

CONTINUED ON PAGE 6

Cumberbatch Flips Over *Birds*

By Borys Kit

Benedict Cumberbatch, **Tye Sheridan**, and **Will Poulter** will star in *The Yellow Birds*, an adaptation of the **Kevin Powers** novel being directed

by *Ain't Them Bodies Saints* director **David Lowery**. The film, which is being unveiled in Cannes, is the second project for Cinelou

Films, which is financing with Story Mining & Supply Co. With a script by Lowery, *Birds* centers around two soldiers, 21-year-old Private Bartle and 18-year-old Private Murphy,

CONTINUED ON PAGE 6



Salma Hayek held up a sign showing support for a campaign calling for the release of 300 kidnapped Nigerian schoolgirls, as she arrived for the screening of competition title *Saint Laurent* on May 17.

Cannes' Power Agents Go Shopping

Directors are the ultimate prize, but the days of signing competition filmmakers are over, as representatives look to sizzle reels and shorts for the next big thing By Scott Roxborough

Forget the divas strutting the red carpet: For the packs of U.S. talent agents scouting Cannes for the next big thing, the real stars are the directors.

Teams from all of Hollywood's major agencies are spending the festival catching competition titles and out-of-the-way market screenings, checking out student-made shorts and pestering sales agents for sizzle reels of features that will screen in Toronto or Telluride. With the business more competitive than ever, agents can no longer count on competition title directors to be looking for representation. Now the battle is to find talent before they start generating buzz. The recent slowdown in the Cannes market, partly caused by a bottleneck in top talent, has increased agencies' focus on the future. All are looking for the next foreign helmer they can build into an international player. Like Canadian **Denis Villeneuve**, snapped up by CAA after his *Incendies* screened in Cannes in 2010, who went on to direct Warner Bros' *Prisoners* (worldwide gross \$122 million). Or Norwegian **Morten Tyldum**, signed by WME at Cannes in 2012 on the back of market title *Headhunters*, who is in post on the red-hot **Alan Turing** biopic *The Imitation Game* starring **Benedict Cumberbatch** and **Keira Knightley**.

What an agent is looking for, according to UTA partner **Rich Klubeck**, is "a clarity of vision and a precision of execution" in their films. Something Klubeck spotted in Italian auteur **Paolo Sorrentino** when his *Consequences of Love* screened in Cannes competition back in 2004. But the process of signing the director was less than straightforward. Sorrentino initially snubbed Klubeck and warmed to him only gradually after the agent kept calling from year to year and film to film.

"I had almost given up," admits Klubeck. "But then, in Cannes in 2008 I saw [eventual Grand Jury Prize winner] *Il Divo* and called him up. We met and I ended up signing him. I think he thought I was the most persistent." Sorrentino's last film, *The Great Beauty*, won the foreign-language Oscar. He now is shooting *The Early Years*, starring **Rachel Weisz**.

These days, an agent who waits for a foreign director to build up a reputation often sees the helmer snapped up by a rival. "It's gotten very competitive and very, very fast," says WME agent **Jerome Duboz**. "You have to talk to sales agents, watch short films, hear what the international producers are saying" to stay a step ahead.

Alice Rohrwacher, whose *The Wonders* screens in

CONTINUED ON PAGE 6



Cumberbatch

IN THIS ISSUE



Shooting of a Monaco heiress exposes a dark side of paradise 22

THR HEAT INDEX



CELINE SCIAMMA

The 33-year-old French writer-director has gotten strong reviews for her third feature, the Directors' Fortnight entry *Girlhood*, about underprivileged girls from the suburbs of Paris.



RYAN REYNOLDS

Director Atom Egoyan promised his competition entry *The Captive* would "completely redefine" the star's career, but if early reviews are any indication Reynolds may need more redefining.

KNOW YOUR DEALMAKER



Ishan Saksena
CEO, B4U

The Indian film and TV exec generated buzz May 16 with a joint venture agreement with Relativity Media to produce entertainment and sports content. The deal includes a \$100 million fund, which first will be tapped for a Bollywood remake of an **Owen Wilson** and **Zach Galifianakis** comedy.

MEANWHILE, IN THE REAL WORLD ...

- Legendary and Warner Bros.' *Godzilla* is on track for a \$98 million domestic debut weekend, vastly outperforming predictions.
- India's elections swept some Bollywood actors into parliament, with the winning party vowing to encourage films that promote "cultural values."
- **Barbara Walters** retired May 16 after a 50 year career in TV journalism.
- **Kim Kardashian** and **Kanye West** will marry May 24 in a historical fort in Florence, Italy.

NEWS 24/7 AT **THR.COM**



The Edge (left) and Bono will create music for the film.

Weinstein Co. Ponies Up \$3 Million for *Sing Street*

U2's Bono and The Edge will collaborate with *Once* director John Carney on the semiautobiographical musical project

By Pamela McClintock

The Weinstein Co. is going back into business with **John Carney**, pre-buying U.S. rights to the Irish filmmaker's next movie, *Sing Street*. The price tag was \$3 million, according to sources.



Carney

WME Global brokered the deal at the Cannes Film Festival, where the project also is being

shopped to foreign buyers by **Glen Basner's** FilmNation.

It is the third high-profile pact struck by WME at Cannes after *Story of Your Life*, which sold to Paramount for \$20 million, and *Nightcrawler*, which Open Road Films has picked up (WME co-repped those two titles with CAA).

Dancy Joins Oscar Wilde Biopic *The Happy Prince*

BBC Films and Lionsgate U.K. have boarded the feature, which stars **Rupert Everett** as Wilde and co-stars **Colin Firth**, **Emily Watson** and **Tom Wilkinson**

By Scott Roxborough and Stuart Kemp

Hannibal star **Hugh Dancy** has joined the cast of *The Happy Prince*, the upcoming **Oscar Wilde** biopic that will be **Rupert Everett's** directorial debut.

Dancy will play **Robbie Ross**, the best friend and unrequited love of the iconic Irish writer. In addition to directing, Everett will write and star as Wilde in an ensemble cast that includes **Colin Firth**, **Emily Watson** and **Tom Wilkinson**.

Happy Prince focuses on the final days of Wilde's life as the once-celebrated writer and poet, in the midst of a very public meltdown, looks back on his life with characteristic dry wit.

BBC Films, Lionsgate U.K. and Raindog Films, Firth and **Ged Doherty's** production shingle, have come aboard as co-producers of *Happy Prince*.

The BBC will the U.K. broadcast-

ing partner for the \$14 million production, which Lionsgate will release theatrically in the territory.

Happy Prince has been set up as a Germany-U.K.-France-Belgium-Italy co-production with German shingle cine plus as lead producer and France's cine-@ and Britain's Robert Fox co-producing. Producers include **Jorg Schulze**, **Philipp Kreuzer** and **Frank Evers** for cine plus; **Philippe Carcassonne** for

cine-@ and Robert Fox in collaboration with Bavaria Film Partners.

Concorde has picked up the movie for theatrical release in Germany. Beta Cinema is handling world sales.

Final casting is still underway for *Happy Prince*, with principal photography set to start in October at Bavaria Film Studios in Munich as well as on location in Italy, Belgium, France and the United Kingdom. **THR**



Dancy

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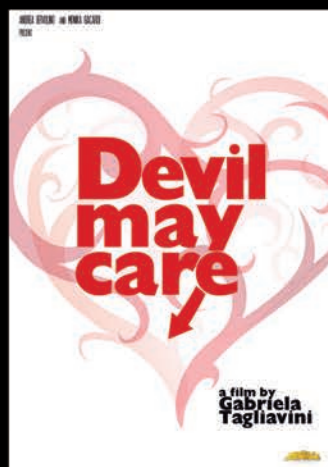
HOPE LOST

DANNY TREJO
MISCHA BARTON
ANDREY CHERNYSHOV
MICHAEL MADSEN
DANIEL BALDWIN

GENRE: THRILLER
IN POST PRODUCTION
TRAILER SCREENING IN OFFICE



**ARCTIC JUSTICE
THUNDER SQUAD**
(In Development)



**DAVIL MAY
CARE**
(Pre Production)



ANDRON
(Pre Production)



EAST END
(In Production)
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Reagan Drama Recruits Malkovich as KGB Agent

Producers also are wooing *Philomena*'s Stephen Frears to direct the film from a Howard Klausner script *By Stuart Kemp*

John Malkovich is in early talks to play a KGB operative in a movie about the life of **Ronald Reagan**.

The role in *Reagan*, from a script by **Howard Klausner** (*Space Cowboys*), would see the *Dangerous Liaisons* star portray a Russian spy assigned to keep an eye on a young Reagan, already a committed anticommunist crusader, as he arrives in Hollywood as a wannabe actor before embarking on his journey to the U.S. presidency.

Reagan's story is told from the point of view of Viktor Petrovich, a veteran KGB agent, who recounts Reagan's ascent from hometown hero in his native Dixon, Ill., to his life as an actor to leading the Oval Office, up until the day of the attempt on his life. The role of Reagan has yet to be cast.

The script is out to a list of eight top directors with **Stephen Frears**, whose résumé boasts *The Queen*, *Philomena* and the upcom-

ing untitled **Lance Armstrong** biopic, currently leading the field, according to sources close to the project.

The script is based on two best-selling books by author **Paul Kengor**, *God and Ronald Reagan: A Spiritual Life* and *The Crusader: Ronald Reagan and the Fall of Communism*.

The buzzy title is being touted to international buyers by U.K. banner Manifest Film Sales, a division of Intandem led by directors **Andrew Brown** and

Billy Hurman, the British media company listed on the stock exchange a year after a management shakeup that saw former Disney U.K. chief **Robert Mitchell** become CEO.

Mitchell is in Cannes to meet with financiers and talk up the company's reinvention after spearheading its refinancing.

Intandem was carrying more than \$1 million in debt at the time of Mitchell's arrival.

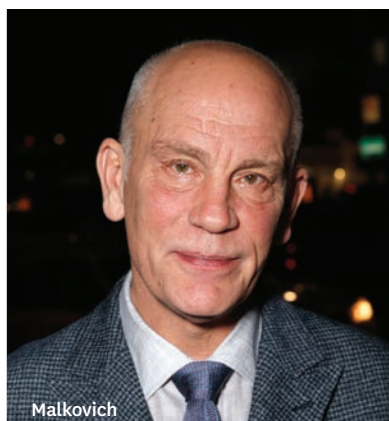
Mitchell tells *THR* he intends to pull in financing for *Reagan*

from high-net-worth individuals and expects to be fully financed by the end of June.

"It's a great project that has all the elements," says Mitchell. "We could raise the money easily from presale proceeds, but I want to take it to my investors."

The \$26 million picture arrived at the market with a deal for a U.S. release on 3,000 screens and \$35 million in prints and advertising pledge from Clarius Entertainment, which acquired **Rob Reiner**'s *And So It Goes* starring **Diane Keaton** and **Michael Douglas** ahead of the market.

Reagan is being produced by **Mark Joseph**, a producer on the upcoming **Jerry Lewis** film *Max Rose* who also produced the rock soundtrack for *The Passion of the Christ*, and **Ralph Winter**, a producer on some of Fox's *X-Men* movies including *X-Men Origins: Wolverine* and the upcoming *The Giver* from The Weinstein Co. *THR*



Malkovich



Frears

Renner Scores Backing From Film Funds

By Patrick Brzeski

The Combine, the film and TV production company founded in 2011 by **Jeremy Renner** and writer-director **Don Handfield**, has partnered with Demarest Films and Kilburn Media.

The deal will provide Combine with financing to cover its overhead and a substantial fund for acquisitions and development of new projects. In exchange, Demarest and Kilburn, the private equity-backed film funds that have invested in **Philip Seymour Hoffman**'s *A Most Wanted Man*, will receive first dibs on producing and financing all product originated by Combine. **Sam Englehardt** and **William D. Johnson** of Demarest and **Mark Manuel** and **Ted O'Neal** of Kilburn will work side by side with Renner and Handfield.

Combine produced the upcoming *Kill the Messenger* with Bluegrass Films, to be released by Focus Features in the fall, and is developing *Slingshot* with FilmNation and Endgame Entertainment as a starring vehicle for Renner, along with *King of Heists* with Black Bear Pictures. *THR*



Hell Non, We Won't Go: French Creatives March on Cannes

About 250 demonstrators stormed the Croisette on May 17 before being turned back by police, as part of planned protests in 18 cities across the country intended to put pressure on culture minister **Aurélie Filippetti** while all the world's eyes are on France's film festival. CGT-spectacle represents 12 unions of entertainment creatives and technicians who are fighting a 20 percent proposed cut in the culture budget as well as changes in labor laws that would limit unemployment benefits for directors, actors, screenwriters and crewmembers. "In Cannes we can see that the film business has a lot of impact globally, and cuts would have a real impact on film workers as well as on other sectors of the economy like hotels and restaurants," union secretary-general Denis Gravouil tells *THR*.

The ultimate adventure of
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WHERE's THE DRAGON?



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Sing Choong FOO

Voices: Ziyi ZHANG Leehom WANG Michael WONG Fish LEONG Maggie CHIANG

Presented by: Beijing DeTao Masters Academy Where's The Dragon (HK) Limited Colour Engineering (HK) Limited

Produced by : George LEE Sew Yee LIEW Kok Cheong LIM

Cannes 2014
Line-up



INTERNATIONAL SALES:

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YOUNG ONES LANDS TRIO OF SALES

By Scott Roxborough

Jake Paltrow's *Young Ones*, a dystopian drama set in a desolate future, has sold to multiple territories, with Elevation taking Canada, Potemkine Films acquiring French rights and Signature taking the film for the U.K..

Michael Shannon (*Man of Steel*)



Fanning

and Nicholas Hoult (*Clash of the Titans*) star in *Young Ones* as ranchers who betray each other in a struggle over what has become the world's most precious resource: water. Elle Fanning (*Somewhere*) and Kodi Smit-McPhee (*The Road*) co-star.

"We are excited to be involved with this film, with this great director, stellar cast and engaging storyline," said Laurie May and Noah Segal, co-presidents of Elevation Pictures, in a statement.

Young Ones was co-financed by Subotica, Spier Films and Saint Shadow, in association with BiFrost Pictures, Quickfire Films, Six Sales and The Exchange.

It premiered at Sundance. Screen Media will release the film in the U.S., while 6 Sales and The Exchange are handling international sales for *Young Ones* in Cannes. **THR**

HOT CANNES SIGNINGS BY AGENTS ON THE PROWL

CAA	UTA	WME
PABLO LARRAINE No signed following 2012 Cannes	ZIAD DOUEIRI <i>The Attack</i> signed in Telluride in 2012	MITESH BATRA <i>The Lunchbox</i> signed in Cannes in 2013
JUSTIN KURZEL <i>The Snowtown Murders</i> signed after 2011 Cannes	DROR MOREH <i>The Gatekeepers</i> signed in Telluride in 2012	MORTEN TYLDUM <i>Headhunters</i> signed in Cannes in 2012
DENIS VILLENEUVE <i>Incendies</i> signed following 2010 Cannes	PAOLO SORRENTINO <i>Il Divo</i> signed in Cannes in 2008	NIKOLAJ ARCEL <i>A Royal Affair</i> signed in Cannes in 2012

Agents

CONTINUED FROM PAGE 1

competition May 18, is one of the unrepented helmers who could attract agency attention this year, as could Danish director Jonas Alexander Arnby, whose debut *When Animals Dream* screened in Critics Week, and French filmmaker Celine Sciamma, whose *Girlhood* is in Directors' Fortnight.

None has attracted attention ahead of Cannes, but Duboz says festival buzz and reviews play little role in his decision-making. "It isn't about the hot festival film or the hot market title," he says. "It's about the long term, about building a relationship with a director to build a career together."

One of Duboz' Cannes signings from last year was Indian helmer Ritesh Batra. His feature

debut, *The Lunchbox*, ended up grossing \$3.5 million for Sony Pictures Classics.

In years past some foreign directors — particularly auteur types favored by Cannes — feared signing to a Hollywood agency would mean compromising their artistic integrity, but such international titles as *Tinker Tailor Soldier Spy* from the ICM-repped Swedish helmer Tomas Alfredson and *Drive* from WME-repped Nicolas Winding Refn, have shown foreign helmers they can combine commercial success without sacrificing festival acclaim.

Says Klubeck: "When a film like *Drive* works in the U.S. and internationally, I think it shows otherwise reluctant international directors that there is a space for them to work in the English-language system without subverting their vision." **THR**

Prankster

CONTINUED FROM PAGE 1

Sediuk, a sometime-journalist for Ukraine TV station 1Plus1, did have a valid press pass to access the carpet, according to festival organizers. After his Grammys stage rush in 2013, during an acceptance speech by British singer Adele, Sediuk is persona non grata at L.A. Live, and he now can add Cannes to the list. His press credentials were revoked and he will be barred from future festivals, organizers say.

This latest move may have repercussions for his news channel. Natali Pishnaya, a presenter for the Kiev-based TV broadcaster, declined comment, but Oleksandra Mykolyshyn, Ukrainian pavilion coordinator at Cannes, says there are fears the channel has overstepped the mark this time. "We've heard that they are in urgent talks to ensure it does not cost their entire Cannes team their accreditation to the festival," she tells **THR**.

The professional stuntmaker also attempted to kiss Will Smith at a premiere in 2012 and tackled Bradley Cooper at the SAG Awards earlier this year. **THR**

Cumberbatch

CONTINUED FROM PAGE 1

who meet in boot camp. Bartle has made a promise to Murphy's mother to guide him home safely and thus takes the young private under his wing. But he soon finds that promise hard to keep as they navigate a war where casual atrocity is a daily occurrence.

Powers is a veteran of the Iraq War and his 2012 novel garnered rave reviews; Tom Wolfe called it the "All Quiet on the Western Front for America's Arab wars."

Story Mining's CEO and president, Jeffrey Sharp, and production president, Evan Hayes, acquired the rights to the novel and developed the script. The duo will produce the film alongside Cinelou's Courtney Solomon and Mark Canton.

Jim Kohlberg, chairman of Story Mining & Supply Co., will executive produce.

The Solution will handle foreign sales of the film in Cannes. WME Global, CAA and UTA will handle the domestic sale. **THR**

Hazanavicius' *The Search* Sells to Canada

By Etan Vlessing

Canadian rights to Oscar winner Michel Hazanavicius' *The Search* have gone to indie distributors Remstar Films and Elevation Pictures.

The companies acquired the follow-up to the filmmaker's *The Artist* from CAA and Wild Bunch.

The Search, a remake of Fred Zinnemann's 1948 film of the same name, is a contemporary war drama starring Hazanavicius' wife, Berenice Bejo, and Annette Bening. The film is set set to debut in competition May 21.

Remstar previously handled the Canadian release of *Dallas Buyers Club*. Elevation is an indie with financial backing from Teddy Schwarzman's Black Bear Pictures. It is led by former Entertainment One distribution executives Laurie May and Noah Segal.

Said Remstar's Pascale Hebert and Tim Ringuette in a statement: "Following our great adventure with *Dallas Buyers Club*, we want to keep on presenting quality films with unique stories that will captivate audiences." **THR**

FREEMAN IN CIVIL WAR DRAMA

By Borys Kit

Morgan Freeman has signed on to star in *Beautiful Jim Key*, from Cargo Entertainment. Robert Rodat, the Oscar-nominated screenwriter of *Saving Private Ryan*, is making his directorial debut with the project, whose international rights Cargo is selling in Cannes. *Jim Key* tells the true story of ex-slave, Civil War veteran and veterinarian William Key who trained a horse named Beautiful Jim Key to read, spell and do math. Because of his race, Key was relegated to carnival sideshows until he recruited Albert Rogers, a one-time promoter for P.T. Barnum, to be his frontman. Mark Gordon is producing with Lori McCreary of Revelations Entertainment, Freeman's production banner. **THR**



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CANNES DEALS

KA-CHING!
WHO'S INKING
ON THE DOTTED LINE
AT THE FESTIVAL



Dragon Nest

Chinese Toon Shingle Launches L.A. Office

By Clifford Coonan

Emerging China-based animation outfit Mili Pictures Worldwide has announced the launch of its Los Angeles office, headed up by veteran producer **Bill Borden** (*Mission Impossible 3*, *High School Musical*). It will unveil its first major Hollywood co-production, the \$22 million fantasy-adventure *Dragon Nest: Warrior's Dawn*, July 31 at China's biggest video gaming convention, China Joy.

Mili is nothing if not ambitious: Its chairman **Jack Zhang**

says he hopes to go head-to-head with top U.S. animated fare aimed at worldwide family audiences.

"While some other companies are exploring the strategy of releasing big-budget movies in the China market, we feel there is even more potential in making family entertainment at a reasonable cost that can travel all over the world," says Zhang.

"I saw their animation for *Dragon Nest* and was blown away by the artistic quality," adds co-founder Borden, who will serve as a linchpin between Hollywood and China. "I saw huge potential to do great work."

Distribution rights outside of China for *Dragon Nest* are being handled in Cannes by All Rights Entertainment. The movie is based on the enormously popular online game of the same name, which has 100 million registered users and 6 million daily users in Asia alone.

Mili was formed by a group of animators in Shanghai who had been working on commercials, short films and theme park features, after they received backing from China's biggest online gamer, the NASDAQ-listed Shanda Games.

Shanda brought *Dragon Nest* to Mili and that collaboration will continue to give the studio access to some of the most popular game properties in the world.

Additional financial backers for Mili include the country's largest private equity firm, Shenzhen Capital Group, and the Shanghai-based venture capital firm Ivy Capital.

Mili also announced that its next production, the family-friendly comedy *Ping Pong Rabbit*, has begun pre-production in Los Angeles and is being directed by **Mike Johnson**, who co-directed 2005's *Corpse Bride* with **Tim Burton**.

Spielberg, Scorsese to Talk Hitchcock for Doc

Steven Spielberg and **Martin Scorsese** are among the directors set to discuss **Alfred Hitchcock** for feature documentary *Hitchcock/Truffaut*. **Wes Anderson**, **David Fincher**, **Richard Linklater** and **Luc and Jean-Pierre Dardenne** also are among the filmmakers set to be interviewed. Produced by Cohen Media Group, Artline Films and Arte, the doc is based on recordings **Francois Truffaut** used for his 1966 book *Cinema According to Hitchcock*.

eOne Snaps Up Dior for North America

Entertainment One Films has picked up North American rights to *Dior and I*, a fashion documen-

tary from director **Frederic Tcheng**. The doc is a behind-the-scenes look at Christian Dior's new creative director, **Raf Simons**, as he creates his first haute couture collection for the iconic label.

Ip Man 3 to Well Go in North America, U.K.

Well Go USA has acquired rights for North America, U.K. and other territories for Pegasus Motion Pictures' *Ip Man 3*, the latest film in the action franchise starring **Donnie Yen**.



South Korea to Honor Cannes' Fremaux

The South Korean government will award its Order of Cultural Merit to Cannes artistic director **Thierry Fremaux** for his "contributions to the development of Korea's film industry." He will receive the Eun-Gwan Medal at the Korean Film Night on May 18.

Warners Germany Partners With Red Bull

Warner Bros. Germany has struck a distribution partnership with CineMater, the theatrical film label of Red Bull Media House's Terra Mater Factual Studios. The deal covers German-speaking countries and starts with the



The Little Vampire to Get Animated 3D Version

The best-selling *The Little Vampire* children's book series by German author

Angela Sommer-Bodenburg is being adapted into a 3D animated feature by producers **Chris Brouwer** and **Richard Claus**.

Mr. Perfect Sells to Asian Markets

Korean firm Mirovision has sold its drama *Mr. Perfect*, about a golfer whose life spirals out of control, to several Asian territories, including Japan, Vietnam, Taiwan and Malaysia. **THR**



Jeon Do-yeon will star in the Korean-language romantic thriller *A Bastard*



Pinto



Scorsese

Gerardo Olivares-directed *The Way of the Eagle*, which is in production and set for a 2015 release. The film, starring **Jean Reno**, combines natural history film footage shot over four years in Europe with scripted narrative.

Korea's Jeon Do-yeon to Star in *A Bastard*

Cannes award-winning South Korean actress **Jeon Do-yeon** (*Milyang*) has been confirmed for the lead in Korean movie *A Bastard*, described as a "hard-boiled romantic thriller" that explores the relationships of people whose lives are intertwined by a murder case.

Desert Dancer to Open Ischia Film & Music Fest

Freida Pinto starrer *Desert Dancer* will be the opening-night film at the Ischia Global Film & Music Fest held in July in Italy.

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THEATRICAL

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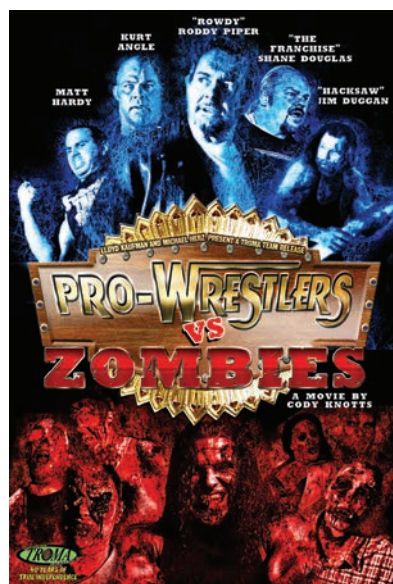
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BEST CAREER OPTION FOR DEAD WRESTLERS

Pro-Wrestlers vs. Zombies (USA)

Wrestlers and zombies?! Great idea! Especially now that the Ultimate Warrior has turned heel and switched to the zombie side! Sorry ... too soon.



BEST ATTEMPT TO EXPAND THE ZOMBIE POOL

Zombeavers (USA)

The film industry already has given the world zombie chickens, zombie strippers and even zombie Nazis, so why not throw beavers into the mix? Zombies + Beavers = DAM!



MOST LIKELY TO BE SUED

Zombie Pie (USA)

Tara Reid, an apple pie, a diner, a big-ass truck and a bunch of zombies. Further proof American pop culture continues to cannibalize itself.



BEST BRAIN DRAIN

Zombie TV (Japan)

This poster for a direct-to-DVD Japanese zombie movie is so gloriously bonkers that if you look at it too long it slowly eats away at your brain. Which probably helps when you watch the movie.

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About Town

1 Charles Finch (left) joined Edward Norton and his wife, film producer Shauna Robertson, at the annual Charles Finch Filmmakers Dinner held at the Hotel du Cap-Eden-Roc on May 16.

2 "I'm over it," said *How to Train Your Dragon 2* star America Ferrera (with co-stars Djimon Hounsou, left, and Jay Baruchel at the film's Baoli Beach party) of being a victim of prankster Vitalii Sediuk, who crawled under her dress on the Palais red carpet earlier in the evening.

3 As *Game of Thrones*' Kit Harington walked the carpet for *Dragon 2* (he voices Eret the dragon trapper), fans chanted "Jon Snow!"

4 Rosario Dawson (in Dolce & Gabbana) at the premiere of her competition entry *The Captive*.

5 Jury member Gael Garcia Bernal (left) and artist-filmmaker Julian Schnabel embraced at the Charles Finch dinner.

6 Naomi Watts hit the *Dragon 2* carpet in Marchesa.

7 Amira Casar (left) and Aymeline Valade at the photo call for their Palme d'Or contender *Saint Laurent*.

8 From left: *Saint Laurent*'s Gaspard Ulliel, Bertrand Bonello and Jeremie Renier at the film's photo call.

9 Jury member Nicolas Winding Refn, a Palme d'Or contender last year for *Only God Forgives*, arrived at the *Captive* screening.

10 "I didn't go to film school," said *The Disappearance of Eleanor Rigby* director Ned Benson (right, with Harvey Weinstein at The Weinstein Co. and Worldview press conference held at the Majestic), "so the Weinstein canon educated me on how movies could be and should be made." TWC will release the film, playing in the Un Certain Regard section, in the U.S.

11 *The Salvation*'s Mads Mikkelsen, whose film is getting a Midnight screening, posed with his onetime *Clash of the Titans* co-star Gemma Arterton at the Charles Finch dinner.

12 DreamWorks Animation CEO Jeffrey Katzenberg (right) was joined by his *Dragon 2* writer-director Dean DeBlois and producer Bonnie Arnold at the party celebrating the film's world premiere.





THR PARTY REVIEWS

HOW TO TRAIN YOUR DRAGON 2

LOCATION Baoli Beach

Jeffrey Katzenberg upped the ante to celebrate DreamWorks Animation's 20th anniversary: a gorgeous, gallery-like space displaying *Dragon* art, waterfront couches for stars Jay Baruchel and America Ferrera and a third bar on the pier with a perfect view of the Carlton. A homemade pasta station pleased the crowd, which was kept deliberately smaller than the usual shoulder-to-shoulder throng. One knock: Co-star Cate Blanchett skipped.

VERDICT A BEAUTIFUL PARTY FOR A BEAUTIFUL NIGHT



BUNGALOW 8/WORLDVIEW/WEINSTEIN

LOCATION 22 rue Mace

The first night of the pop-up from NYC party maven Amy Sacco promised a hot scene and music by Grandmaster Flash and Benji Boko. But the tight space felt more like a dingy Sundance reception than a Cannes soiree celebrating new financier Worldview's partnership with The Weinstein Co. No Harvey in sight, but Wesley Snipes and *Entourage*'s Adrien Grenier held court in VIP booths.

VERDICT THREE NIGHTS OF THIS ARE SCHEDULED?



BELVEDERE SILVER SABRE PARTY

LOCATION JW Marriot rooftop

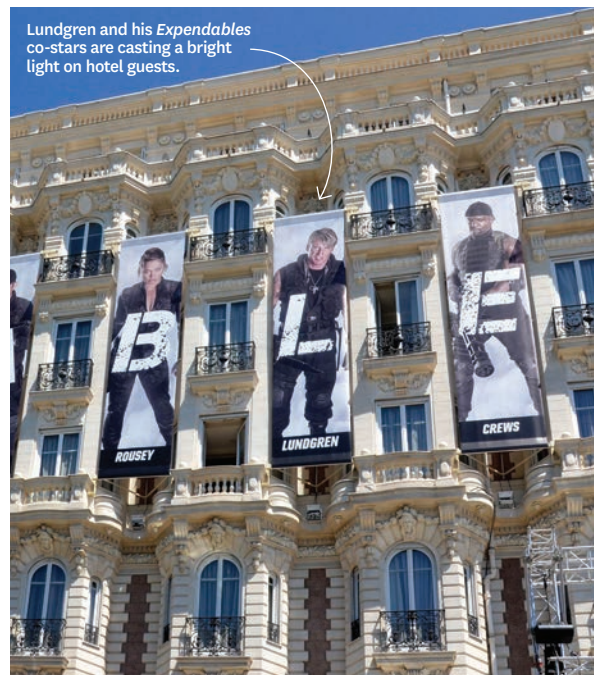
The huge space was almost empty for Rita Ora's 11:30 p.m. performance. Though she gave it her all, getting the "crowd" dancing and singing, event organizers refused to let guests sit in abandoned booths reserved for VIPs who never showed (1980s pop star Neneh Cherry did drop in). The Belvedere-sponsored event served only premade, too-sweet cocktails. But even the overdose of sugar couldn't make this party sweet.

VERDICT A REAL RITA BORE-A



About Town

RAMBLING REPORTER *By Gary Baum*



Lundgren and his *Expendables* co-stars are casting a bright light on hotel guests.

Sleeping With Dolph

Those prominent Carlton hotel billboards for Nu Image/Millennium's massive *Expendables 3* ensemble — each star is placed between the windows of the prime ocean-view rooms — have a serious drawback. At night, their backlights brightly illuminate the interiors of the adjacent suites. Good luck getting any sleep. Sighs a senior executive at another studio (perhaps karmically, who heads marketing), "It's like I'm sleeping with **Dolph Lundgren**."

Norton Flubs Sponsor Shout-Out

Brand consultant **Charles Finch**, son of actor **Peter**, hosted another of his celebratory sunset dinners May 16 at the Eden-Roc restaurant in Antibes, drawing the likes of **Harvey Weinstein**, **Naomi Watts**, **Gael Garcia Bernal**, **Lea Seydoux**, **Alfonso Cuarón**, **Mads Mikkelsen**, **Johnny Pigozzi** and **Julian Schnabel**. In his speech, he said, "I want to thank Chivas, who came in at the last minute and agreed to provide all this whiskey and help us pay for this whole damn thing." Unfortunately, **Ed Norton**, brought over by



Kavanaugh

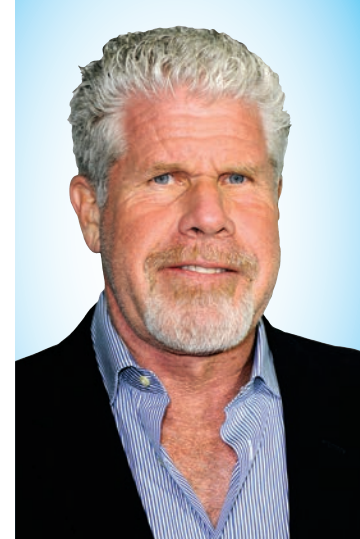
Chivas Regal to support the dinner's charity partner FilmAid — he handed a \$100,000 check from Chivas to the charity — subsequently went a bit off-script, thanking in his own spiel not Chivas but competitor Dewar's ... twice.

Du Cap Bar: Where Ryan Gets Rowdy

The lobby bar at the Hotel du Cap in Antibes is so ludicrously Euro-refined that it's hard to imagine it outside of a James Bond scene or a **Slim Aarons** photograph. But to some of its moneyed regulars, it's more of a cross between Cheers and a raucous college dive. Take large-living Relativity Media head **Ryan Kavanaugh**, who arrived at 8 p.m. on May 16, sunglasses perched atop his head, greeting a favorite cream-jacketed bartender with a bear hug and a hearty, "I'm back to harass you at 4 in the morning," for all in the room — including *THR* — to hear. Later, hanging out with five associates as HBO CEO **Richard Plepler** sat nearby, Kavanaugh recalled fondly of the employee, "Last time I was here he broke up a fist fight between me and another guy!"



Shaken and stirred? Norton mixed up his liquors May 16.



What Are You Doing in Cannes, Ron Perlman?

Known for playing superhero demon Hellboy and a badass *Sons of Anarchy* biker, the 64-year-old is adding a new role to his repertoire: producer

So, why are you in town?

I'm working on my tan, and I'm coming this close to going too far, alcohol-wise. (Laughs.) Everything came into place for us to announce our company Wing and a Prayer Productions in conjunction with the festival, which I have a long, beautiful history with. We're circling four different projects.

How'd you come up with the name?

It's how I feel every time you commit to a creative endeavor. There's a few ways to go right and a million ways to go wrong. I actually got a checking account called Wing and a Prayer Pictures in 1986. That's how long I've been dreaming about this.

Are you developing any projects that you would star in?

Some of the projects were sent to me to attach myself to as an actor. I have to be in them because everybody else who is in my age range has passed away. If you're in your 60s, with a craggy face and sort of overweight — I'm the only one left. So I will only be in these movies when I have to be, but I will produce all of them. — REBECCA FORD



Pain au Chocolat

Although Austria invented the croissant as early as the 13th century, France won the war of perception, as the relatively recent import — it took root, by many accounts, at Paris' Boulangerie Viennoise in 1839 — is considered the nation's culinary gift to the world. In Cannes, the crescent-shaped pastry is everywhere yet there's a surprisingly small number of independent boulangeries in town producing their own. *THR* checked out two, honing in on their output of the croissant's sweeter cuboid cousin, the pain au chocolat.



— TORDJMAN —

Yes, the pastries at 12 rue du Marechal Foch are supposed to be buttery. It's inherent to their nature, and a large part of their joy. But this is too much of that guilty thing. Downright obscene, actually — and enough to make you feel it through your pores after devouring just one. Not helping is the chocolate, which is both too milky and too mushy: more the ideal material of cream puff fillings, not pain au chocolat.



— BELLIARD —

Here we go: still plenty buttery, and flaky, but not too much. There's an alluringly tawny coloring to the exterior of the output at 1 rue Chaubaud. And the chocolate — laid down double-barreled, for better total coverage in every bite — the boulangerie has chosen is notably more bitter, catalyzing that gratifying PB&J-style contrast with the yeast-leavened dough. This is the way a pain au chocolat should be done.



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> EL ARDOR

by Pablo Fendrik | 2014 | Drama | 90 min
Contact: Bac Films | Gilles Sousa | g.sousa@bacfilms.fr

May 19th | 19:30 | Salle Buñuel - PREMIÈRE
May 18th | 11:00 | Salle Bazin
May 20th | 14:00 | Palais I - Market Screening
May 23rd | 17:30 | Palais J



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MARKET SCREENINGS

> THE WAY HE LOOKS | *Hoje Eu Quero Voltar Sozinho*

by Daniel Ribeiro | 2014 | Romance | 95 min |
Contact: Films Boutique | Jean-Christophe Simon | simon@filmsboutique.com

May 20th | 12:00 | Palais G

> THE BOY AND THE WORLD | *O Menino e o Mundo*

by Alê Abreu | 2013 | Fantasy-Animation | 85 min
Contact: Elo Company | Sabrina Nudeliman | sabrina@elocompany.com

May 19th | 15:30 | Gray 4

> RIO, I LOVE YOU | *Rio, eu te amo*

by Vicente Amorim, Guillermo Arriaga, Stephan Elliott, Sang-soo Im, Nadine Labaki, Fernando Meirelles, José Padilha, Carlos Saldanha, Paolo Sorrentino, John Turturro, Andrucha Waddington | 2014 | Romance, Comedy | 97 min
Contact: Westend Films | Fabien Westerhoff | fabien@westendfilms.com

May 19th | 16:00 | Olympia 5
May 20th | 14:00 | Arcades 2

> MEMORIES OF THE DESERT | *Romance Policial*

by Jorge Durán | 2013 | Thriller | 98 min
Contact: Bogeydom Licensing | George Ayoub | george@bogeydomlicensing.com

May 20th | 15:30 | Gray 4

> GONZAGA | *Gonzaga, de Pai para Filho*

by Breno Silveira | 2012 | Drama | 130 min
Contact: Jangada Films | Emilie Pouget | emilie.jangada@gmail.com

May 20th | 17:30 | Gray 4

> RIOCORRENTE

by Paulo Sacramento | 2013 | Drama | 79 min
Contact: One Eyed Films | Betina Goldman | betina@oneeyedfilms.com

May 21st | 11:30 | Gray 4

> DESERT WORLD OF BLACK SOULS | *Mundo Deserto de Almas Negras*

by Ruy Veridiano | 2014 | Tropicalist Noir | 100 min
Contact: Heavybunker | Renata Pagliuso | renata@heavybunker.com.br

May 21st | 13:30 | Palais D

> PRAIA DO FUTURO

by Karim Ainouz | 2014 | Drama | 105 min
Contact: The Match Factory | Michael Weber | info@matchfactory.de

May 21st | 18:10 | Star 2

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WHAT TO BUY, WEAR AND KNOW IN CANNES by Merle Ginsberg



Saint Laurent with Catroux (left, played by Valade in the film) and de la Falaise (played by Seydoux) in 1969.

Will the Real Saint Laurent Please Stand Up?

In the battle of the two competing **Yves Saint Laurent** biopics, **Bertrand Bonello's** *Saint Laurent* — which debuted here May 17 — has a secret weapon. While **Jalil Lespert's** *Yves Saint Laurent*, which opened to good reviews in France in January and which The Weinstein Co. will release in the U.S. on June 25, had the seal of approval of the late designer's business partner **Pierre Berge** and got full access to the official YSL archives, Bonello had Parisian stylist and art director **Olivier Chatenet**. Chatenet holds such a large archive of the designer's ready-to-wear pieces that the official Pierre Berge-Yves Saint Laurent Foundation often borrows from the passionate private collector.



Valade



Seydoux

Turns out, Chatenet boarded Bonello's biopic before Lespert's competing film was announced, and though the Foundation wanted him to work with the second production, Chatenet stayed loyal to Bonello.

According to *Saint Laurent* costume designer **Anais Romand**, she was able to dress stars **Amira Casar**, who plays **Anne-Marie Munoz**, YSL's studio director for 40 years, and **Aymeline Valade**, as supermodel and longtime YSL intimate **Betty Catroux**, in authentic head-to-toe originals with Chatenet's help.

"Catroux was his muse, so it was just perfect that all the clothes she wears for the film were actual Saint Laurent: including all the accessories, belts and jewelry," says Romand.

The film focuses on the decade after YSL opened his Rive Gauche boutique in Paris in 1966, re-creating two groundbreaking collections: the controversial World War II-inspired collection of spring 1971, scandalous at the time as it was thought to glamorize the Nazi occupation, and his theatrical *Ballets Russes* collection.

Poring over magazine and press photos of the time, Romand replicated other catwalk looks by sourcing silks from Italian factories near Lake Como and reproducing or hand-painting the actual prints herself.

Dressing star **Lea Seydoux** as YSL's other famous muse **Loulou de la Falaise** ("the quintessential Rive Gauche haute bohémienne," *The New Yorker* called her), proved harder. The real-life de la Falaise, who started out a statuesque model and embodied the Parisian fashion fantasy of the '70s with her insouciant style, was all height and androgynous angles. "Lea is extremely feminine; she has breasts and hips," says Romand, implying that curvy usually doesn't cut it in high fashion — particularly in "Le Smoking," the famed YSL tux for women. "I tried to have Lea embody Loulou's style and embrace the liberties she herself took with fashion."

— RHONDA RICHFORD



DRESS DU JOUR

BLAKE LIVELY in *Gucci Premiere*

We've seen illusion dresses before, but few on such a grand order. Lively's 1950s-inspired strapless gown at the May 16 gala for *The Captive* featured a black slinky "body" shape on top of a voluminous white frock. Crowning it with a retro chignon and red lips made the bombshell come off in a new, ultra-ladylike way.

Designers Descend On Cannes

Famous fashion designers stay famous by turning up in all the right (photo op) places. **Vivienne Westwood** blew into Cannes to host the May 16 launch of old pal **Pamela Anderson's** foundation for animal rights and ecological issues (Westwood has her own such charity, Cool Earth). "I love Cannes!" Anderson gushes. "It's a dream come true to launch my foundation on the Riviera." Agrees Westwood: "This is the perfect place to raise awareness about issues that are the opposite of glamorous." Meanwhile, Dutch duo **Viktor (Horsting) & Rolf (Snoeren)** celebrated their new jewelry collection for Swarovski. The avant-garde designers first walked the carpet of *How to Train Your Dragon 2*, then moved on to L'Erin to party with fashionistas like model **Liya Kebede**.



From left: Horsting, Nadja Swarovski and Snoeren at the *How to Train Your Dragon 2* premiere May 16.



From left: Westwood's husband, Andreas Kronthaler; Anderson; Westwood; and Anderson's husband, Rick Salomon, at the *Dragon 2* party.

NEW IRISH FILM CANNES 2014



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"There were many days on the shoot where I would turn away from whatever we'd just shot and think, 'This is such a strange movie,'" says Michod of making *The Rover*.

David Michod

The Australian writer-director of *Animal Kingdom* turns his anger issues into a new dystopian nightmare By Ed Gibbs

FOUR YEARS AFTER writing and directing his acclaimed 2010 crime drama *Animal Kingdom*, Australian filmmaker David Michod is in Cannes with a follow-up, *The Rover*, screening at the Midnight strand May 18. A bleak, futuristic Western set in the unforgiving, sun-parched outback of Australia, it stars Guy Pearce as a jaded ex-soldier who has lost his farm and family and Robert Pattinson as his sidekick, a naive, injured, ex-gang-member with less-than-astute instincts. Michod, 41, talked to *The Hollywood Reporter* about his new film, the post-*Animal Kingdom* offers he turned down to make it and why he prefers to direct his own screenplays.

There must have been considerable pressure to do a follow-up quickly after *Animal Kingdom*. How did you react to that?

Yes, things were coming at me from a number of different angles — and I actively invited it. When *Animal Kingdom* was received as well as it was, I kind of wanted to know what was out there. I didn't want to just recoil from it and hide away in a corner. And yet, in

a way, that's kind of what I ended up doing for a couple of years.

Was it a question of simply being offered more crime dramas, or were there other ideas — however outlandish — on the table as well?

The weird thing is, no offer seems that ridiculous when it's made. While many of the things that were offered didn't necessarily feel right, I totally understand why I was being offered them. There were a number of horror films, lots of gangster movies, quite a few espionage thrillers — and a number of things that were considerably more interesting than that, too. All that's going on is that people are trying to find ways to make commercial movies — and they want to employ filmmakers they like to do it, in the hope that the end result will be elevated somehow.

So why not jump in and make one of those pictures?

Well, I know what making a movie is like for me. It's an emotionally volatile experience. The idea of throwing myself into something for at least a year, year-and-a-half, that I didn't completely love, was just frightening for me. Every

time I vaguely contemplated something, I found myself shuddering and running away.

How did you stay active?

I'd already written a draft of [*The Rover*], but I kept working on it during that time. I made one music video [for Australian band Children Collide] and one episode of television, the Laura Dern-Michael White series *Enlightened*. But what I found after *Animal Kingdom* was that: a) I spent a lot of time traveling around the world promoting it and b) I spent even more time doing meetings and reading screenplays. And after a year-and-a-half or two years of that, I realized my job was no longer making movies, it was riding the industry merry-go-round.

Was it important for you to direct your own work?

Deep down, I always knew that I wouldn't be happy unless I was making something that I had built from the ground up myself. And so, after a number of years of reading other people's scripts — some of them I thought were really quite good — I just couldn't contemplate what felt like to me was finishing somebody else's movie. Not just because of the need for control, but because in order to be on set making something I need to know the source material, as if it were in my DNA. I just don't know if I'd be able to do that the same way with somebody else's screenplay.

Where did the idea for a dystopian outback Western come from?

[Australian actor] Joel Edgerton and I were in L.A. around 2007, and we were just hanging around, looking for something to do. And we started writing a film, which originally we thought Nash [Joel's brother, a filmmaker and

stuntman] might direct. So we thought we'd write something about cars in the desert. In the early days, it wasn't set in the future, and it wasn't about a dystopian Western economic collapse. It just became that as my DNA started feeding into it. It became a film about anger. I'm sure it reflects my feelings about the world. I don't think there's any surprise that at the center of it is an angry man.

One could say there are similar traits in your next film, *The Operators*, about General Stanley McChrystal. You're doing that for Brad Pitt's Plan B — how did that come about?

Even before *Animal Kingdom*, I had been talking to Jeremy Kleiner and Dede Gardner, who run Brad's company. I first spoke to them when they saw *Crossbow* [Michod's 2007 short, which inspired *Animal Kingdom*]. And over the years, I've had a number of conversations with them. Then, they brought [Michael Hastings' book] *The Operators* to me. And I immediately could see incredibly rich material and an extraordinary character in General Stanley McChrystal [who was fired by the Obama administration in 2010, following comments attributed to him in a *Rolling Stone* article on the war in Afghanistan]. Then I met Brad, and we got along. I love Brad Pitt. I think he's wonderfully dexterous and very self-aware.

What's the plan with *The Rover* after Cannes?

It's opening almost simultaneously in the U.S. and Australia — June 12 in one, June 13 in the other. I can't remember which one's which.

How do you feel, now that the film is about to be unleashed?

I don't feel quite the same level of fear and trepidation that I felt last time. Having said that, I have felt for quite a long time that it looks good, that I cast it right, that the performances are really great. Now, the question, the great unknown for me is, what people will make of it, sitting in a dark room, watching it begin and end. It's strange how unnerving that is. I finished it back in November. I've been waiting to find this out for a while. **THR**

BY THE NUMBERS

3

Feature films Michod has directed

\$8M

Box office of *Animal Kingdom* (2010), his highest-grossing film

2

Films with Guy Pearce

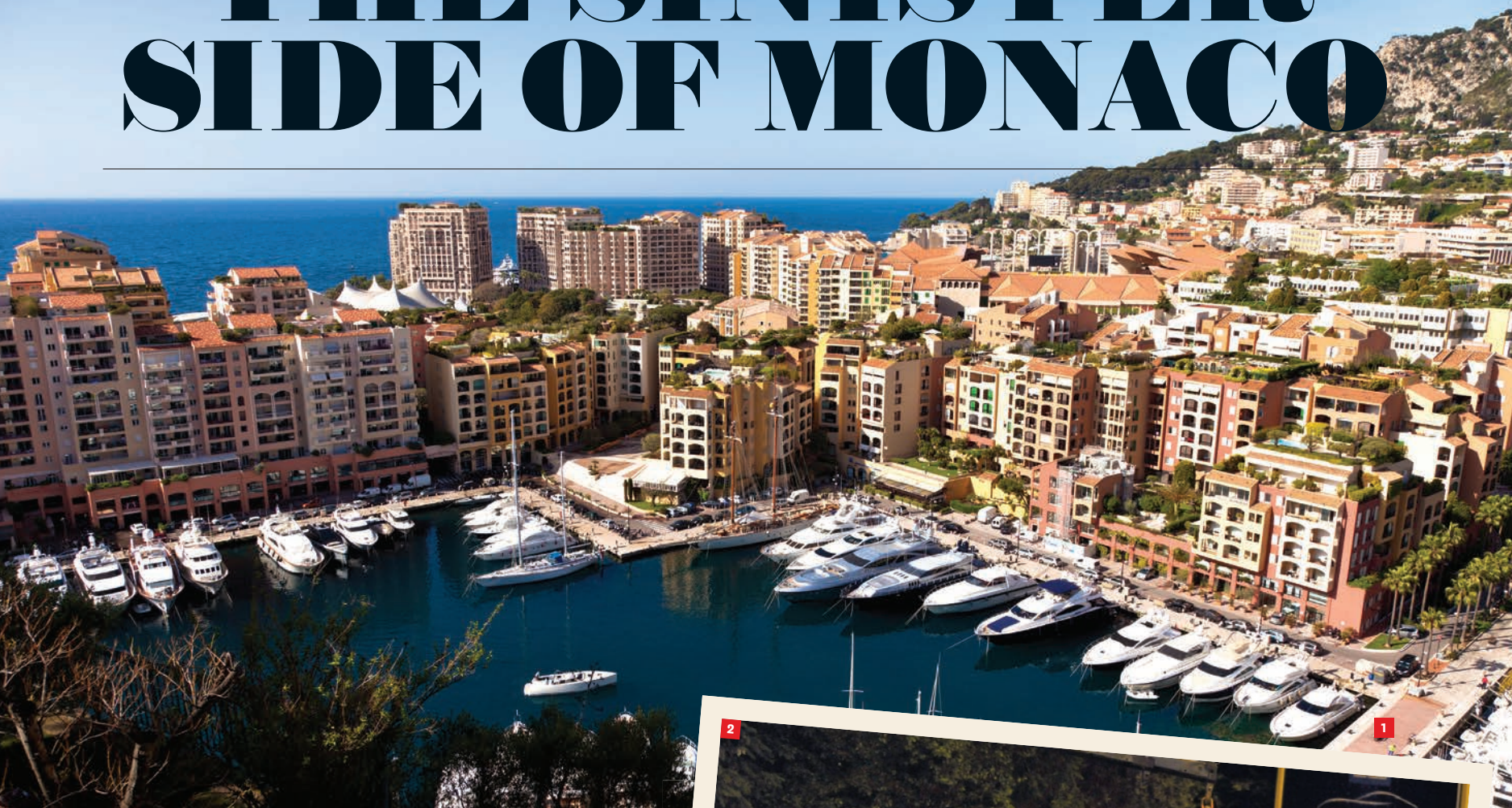


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THE SINISTER SIDE OF MONACO



In stark contrast to the glitz of Grace of Monaco, a 77-year-old heiress is shot in broad daylight as locals wonder whether the crime ever will be solved: 'It's like we don't want to look at the reality that one of us almost got their face blown off'

BY DANA KENNEDY

IN A BRAZEN MAFIA-STYLE ASSASSINATION attempt, two unmasked gunmen, in full view of several bystanders, approached an heiress to one of Monaco's richest family fortunes on the evening of May 6. One of them took aim with a sawed-off shotgun and fired at Helene Pastor, 77, and her chauffeur Mohammed Darwich, 64, as they were leaving a Nice hospital, where Pastor's son, Gildo, 47, has been confined since suffering a recent stroke.

Even as the Cannes Film Festival's opening-night film *Grace of Monaco* presented the tiny principality of Monaco as a glittery, fairy-tale kingdom, Pastor, heiress to the Pastor real estate fortune and a close friend to Monaco's reigning monarch Prince Albert, was fighting for her life at the Saint Roch Hospital, after being shot in the head and the heart. Darwich already had died of his injuries.

During her lifetime, Princess Grace, portrayed in the movie by an elegant Nicole Kidman, used all her star power to burnish Monaco's image. And that PR campaign continues in full force: On May 19, for example, filmmakers and press from Cannes will be bused to Monte Carlo's Villa Nocturne for a gala dinner sponsored by the Monte Carlo-based International Emerging Film Talent Association, the Ethiopian Film Initiative and the Better World Film Festival.

But Monaco's opulent surface has for decades hidden a darker side with sinister elements — money-laundering, an Italian (and now Russian) mafia presence and residents who include international arms dealers. Not surprisingly, given the silence that long has surrounded criminal activities in the south of France,



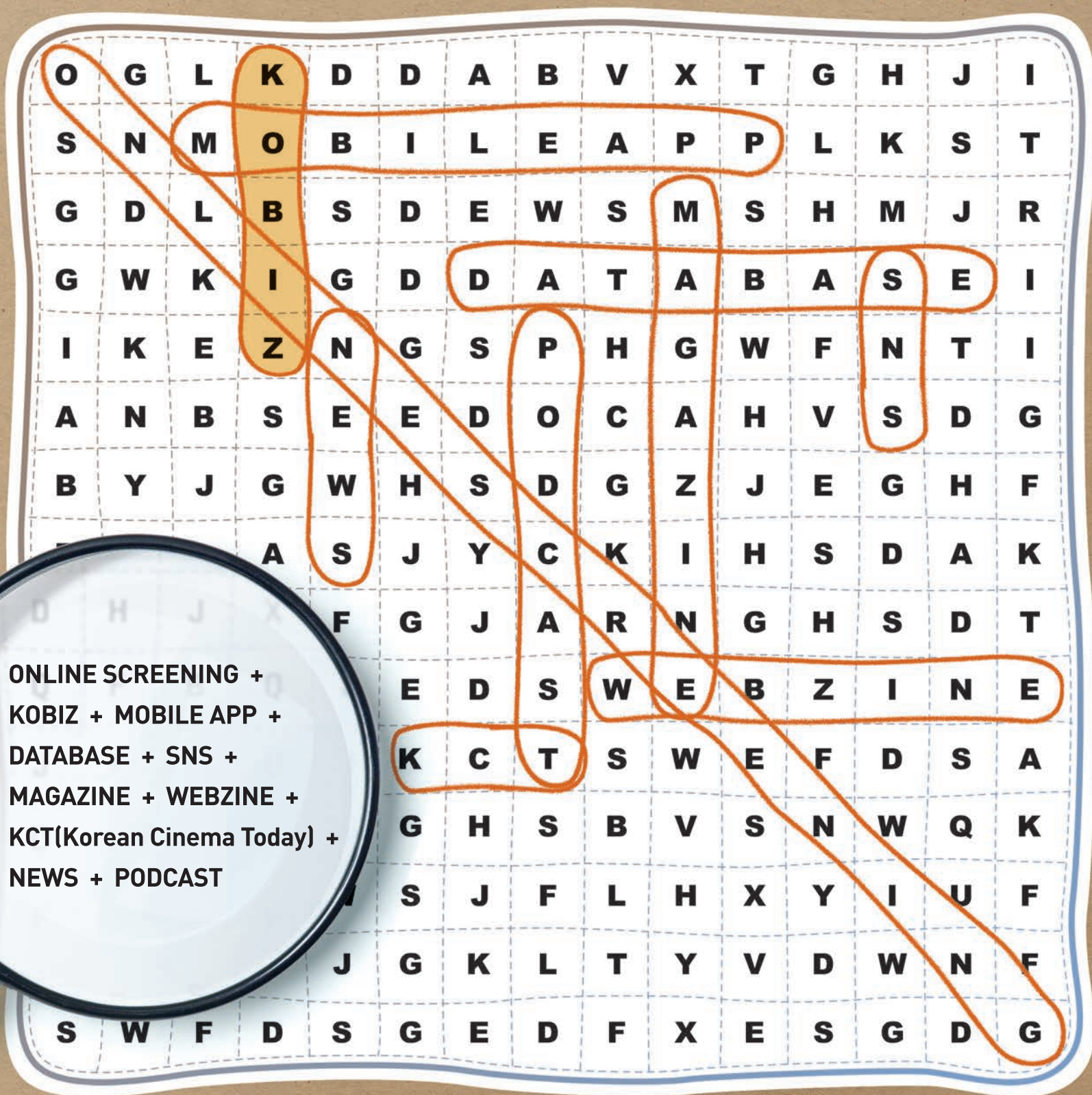
1 Monaco's Fontvieille port.
2 The crime scene outside the Nice hospital, where Helene Pastor and her chauffeur were shot May 17.
3 Pastor in 1998.





Your Gateway to Korean Films

Word-finds



“As usual, the fantasy about Monaco has gotten all the press. It’s always the underside of paradise that’s hidden from view.”

nobody has been arrested yet for the Pastor shooting, no one even is talking, and residents have been left shaken.

Says one Monaco resident who lives in the fabled seafont principality for six months out of every year for tax purposes, “It’s a huge shock for everybody here, but at the same time people aren’t saying much. It’s like we don’t want to look at the reality that one of us almost got their face blown off.” Joel Stratte-McClure, who covered Monaco for *People* magazine in the late ’70s and early ’80s when Grace and her daughters, Caroline and Stephanie, were tabloid staples, adds, “As usual, the fantasy about Monaco has gotten all the press. It’s always

In keeping with Monaco’s aversion to bad publicity and criticism of Albert and his family, the Pastors are well-known inside the principality but otherwise have kept a low profile. Unlike the Grimaldi family (to which Albert belongs), who seized control of Monaco more than 700 years ago when the pirate Francois Grimaldi, disguised as a Franciscan monk, led a small army in what amounted to a palace coup, the Pastors did not arrive until 1880.

But the Pastors since have cornered the market on real estate and property, with the words “J.B. Pastor” emblazoned on many of the construction cranes that dot the Monaco skyline. If Helene Pastor, who lives a quiet life away from the day-to-day business dealings of her family, was targeted, it could be because her family has so much power. “The Pastor family have a lot of enemies; many people really dislike them,” says Pascal Fonquernie, owner of the Paris tourist website *Parismarais.com*, who grew up with his aunt in Monaco. Critics complain they’ve torn down beautiful old properties, replacing them with undistinguished buildings. “They have almost a total monopoly on the place,” adds Fonquernie.

Robert Eringer, who worked for Prince Albert as an intelligence adviser from 2002 to 2007, tells *THR* he believes the Pastor shooting stems from the growing influence of the Russian mafia in Monaco and may be related to the death of Helene Pastor’s brother Michel, the powerful head of the family business, who died in February at 70 after a long illness. He contends that Albert has been a weak ruler unable to stem the rise of the Russian

mafia in the principality. “The police and investigative reporters in France aren’t doing their jobs properly when it comes to this case,” says Eringer, who unsuccessfully sued Prince Albert for back pay in 2010 and writes a blog critical of him. “There’s a tendency to ignore bad news, especially when it pertains to Russians because of France’s love affair with Russian money.”

Monaco prefers to cast a shroud of silence over its darker realities, and journalists asking hard questions long have found it an inhospitable environment. British writer Robert Lacey, whose 1994 biography, *Grace*, is about to be reissued, stayed in Monaco for only a week when trying to uncover information about Kelly for his book. “People were terrified when I started asking questions,” he says. “The fear was palpable. Monaco is not what you see in the movies.”

And so the mystery of who shot Helene Pastor, who remains in critical condition, has gone unsolved. A high-ranking police detective who spoke to *THR* in a somber office at the Police Judiciaire in Nice on May 14 would not allow his name to be used and made copies of this reporter’s passport and other identity cards in a tension-filled interview that focused more on interrogating the reporter than discussing the case. “All I can say, madame,” says the detective coldly, “is that the dossier on this case has been transferred to Marseille.” **THR**



Kidman as Kelly in *Grace of Monaco*. The principality is “not what you see in the movies,” says Kelly biographer Lacey.

the underside of paradise that’s hidden from view.”

Though one eyewitness tells *THR* he was “terrified” by the sight of the shooter and his “big gun,” details about the bloody ambush are sparse. Police and hospital sources conflict as to whether Russian or Italian mobsters were to blame. In true film-noir fashion, a 43-year-old Nice man was arrested May 16 for trying to extort millions from Pastor’s family in exchange for telling them who tried to kill her. Sources connected to the investigation believe the shooters are not from France and left Nice immediately after the attack. One Nice official says he is confident the mystery will be solved “*rapidement*” because of surveillance tapes; others are not so sure.

“It’s possible they might never really get to the bottom of this,” says Mark Dezzani, a documentary television producer who has lived on the Riviera for 30 years. “That’s how it works in Monaco.”

Some of Monaco’s residents are so paranoid about the principality’s longstanding tradition of video and audio surveillance that they refer to Albert and his wife, Princess Charlene, as “Number One” and “Number Two” when speaking on the phone or in public. “You can be deported within 24 hours without being told why and I’ve seen it happen,” says an American woman who moved to Monaco 15 years ago.



House of Grimaldi or House of Lannister?

The history of Monaco can sound a lot like *Game of Thrones*

1215 Italian faction the Ghibellines builds a fortress on the Rock of Monaco as protection against the rival Guelphs. The Ghibellines give tax-free land to new arrivals to shore up the population.

1297 Francois Grimaldi, a Guelph, enters the fortress dressed as a monk, then opens the gates to his soldiers.

1304 Rainier I, Francois Grimaldi’s cousin, founds the Grimaldi dynasty.

1793 France annexes Monaco.

1861 The Rock of Monaco becomes independent.

1910 The population revolts against Albert I and the next year Monaco gets its first constitution.

1949 Rainier III becomes King.

1956 Rainier III marries Grace Kelly.

1962 Sick of the rich fleeing to the tax haven, French President Charles de Gaulle orders customs blockades at the border.

1982 Kelly dies in a car accident.

1990 Stefano Casiraghi, husband of Kelly’s eldest daughter, Caroline, dies in a boat-racing accident.

1995 Caroline’s sister, Stephanie, marries her bodyguard, with whom she already has two children.

1998 Stephanie, now divorced, has a third child, reportedly with another of her bodyguards.

2003 Stephanie marries a Portuguese acrobat.

2005 Rainier III dies. His and Kelly’s son, Albert II, inherits the throne.

2011 Albert marries ex-Olympic swimmer Charlene Wittstock.

2014 Caroline, Stephanie and Albert denounce *Grace of Monaco* as “pure fiction.” — ELODIE MÉCHIN



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18 May(Sun)	Theatre Croisette	17:30 (Official)
19 May(Mon)	Studio 13	19:00
19 May(Mon)	Cinema Les Arcades-Salle 1	22:30



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"It's easy for a company to physically include all employees in discussions, but it's not always easy for everyone to speak up comfortably," says Jang, photographed in his Seoul office May 7.

PRESIDENT,
NEXT ENTERTAINMENT WORLD

Jang Kyungik

South Korea's newest mogul discusses his company's rapid growth, the value of giving everyone a say (even interns!) and why he's in no hurry to conquer the world

By Lee Hyo-won

THE SOUTH KOREAN FILM INDUSTRY LONG HAS BEEN DOMINATED BY THREE GIANTS: CJ Entertainment, Lotte Entertainment and Showbox/Mediaplex. But in the past several years upstart production company/distributor Next Entertainment World (NEW) has become a surprisingly dominant force in the market. Capitalized at \$2 million when it launched in 2008, NEW earned a net profit of \$20 million in 2013. Last year, it dominated 18.1 percent of the local market with only 21 titles compared to CJ, which accounted for 21.2 percent with twice the number of releases. NEW consistently has rolled out box-office hits, including two of the biggest blockbusters in Korean cinema history, *The Attorney* (\$81.1 million) and *Miracle in Room No. 7* (\$89.5 million). It also has released critically acclaimed, low-budget works such as Kim Ki-duk's controversial *Moebius*. NEW president Jang Kyungik says the company's success has much to do with its uniquely inclusive corporate culture, which involves taking the entire staff on company trips.

Sales banner Finecut will represent NEW product at the Cannes market, including *Obsessed*, an erotic romance starring Asian superstar Song Seung-hun; *Haemoo*, a maritime epic produced by *Snowpiercer* director Bong Joon-ho; and *Fashion King*, a teen drama based on the popular web cartoon of the same name.

The 42-year-old father of two sat down with *THR* in his office, located in the now-famous Gangnam district of Seoul, to discuss his company's rapid rise in South Korea's hypercompetitive film sector.

Why did you launch NEW?

I wanted to work with movies but also wanted to earn money with movies. I envisioned a systematic industrialization of the local film scene, to turn it into a full-fledged industry. We're not directors or producers but still love movies and thought we could develop viable and efficient investment/distribution models. Though we've grown fast, I'd like to emphasize that we took baby steps with one film project at a time. Our annual net profit thus rose steadily each year, from \$1 million, \$2 million, \$4 million and then \$20 million last year. It's our dream for NEW to become a firm that will endure a century; it's difficult for any endeavor to last three

generations, but we strive to be a company that is created for and by passionate people, viable business structures and a unique culture.

How does NEW's unconventional corporate environment help the business?

We try very hard to have everyone feel like the company, and each film we work on, is his/her own. I know this sounds like a fairytale, but I truly believe that one person's dream can stop short of being a dream, but the shared dream of a group can turn into a reality. Everyone from the CEO to a summer intern is an active participant from the start to end on each film, from choosing the script to watching previews.

This can be inefficient, particularly as our staff grows larger, but I think it's really important to cultivate passion in every single person for each project. Going on regular trips together helps build trust and honesty. Since we get input from all levels of the company, from the middle-aged senior staff to young twentysomethings, we can get a variety of perspectives. There are times when there is unanimous consensus, and I disagree for the sake of throwing in new ideas.

NEW doesn't have its own chain of multiplexes that would ensure a distribution channel. How do you get around that?

Because we don't have anything to fall back on, we simply have to compete with good content and good strategy. We really need to distribute and market films in a smart way, and I can confidently say we're experts on choosing release dates. My past experience programming at [major cinema chain] Megabox helps. It also boils down to choosing works the entire staff has confidence in from the start. We simply don't choose works that we shouldn't get our hands on. In a way, not having cinemas to fill is a plus, because there are cases where companies will distribute works just for the sake of filling the lineup quota.

Why is Korean cinema booming right now?

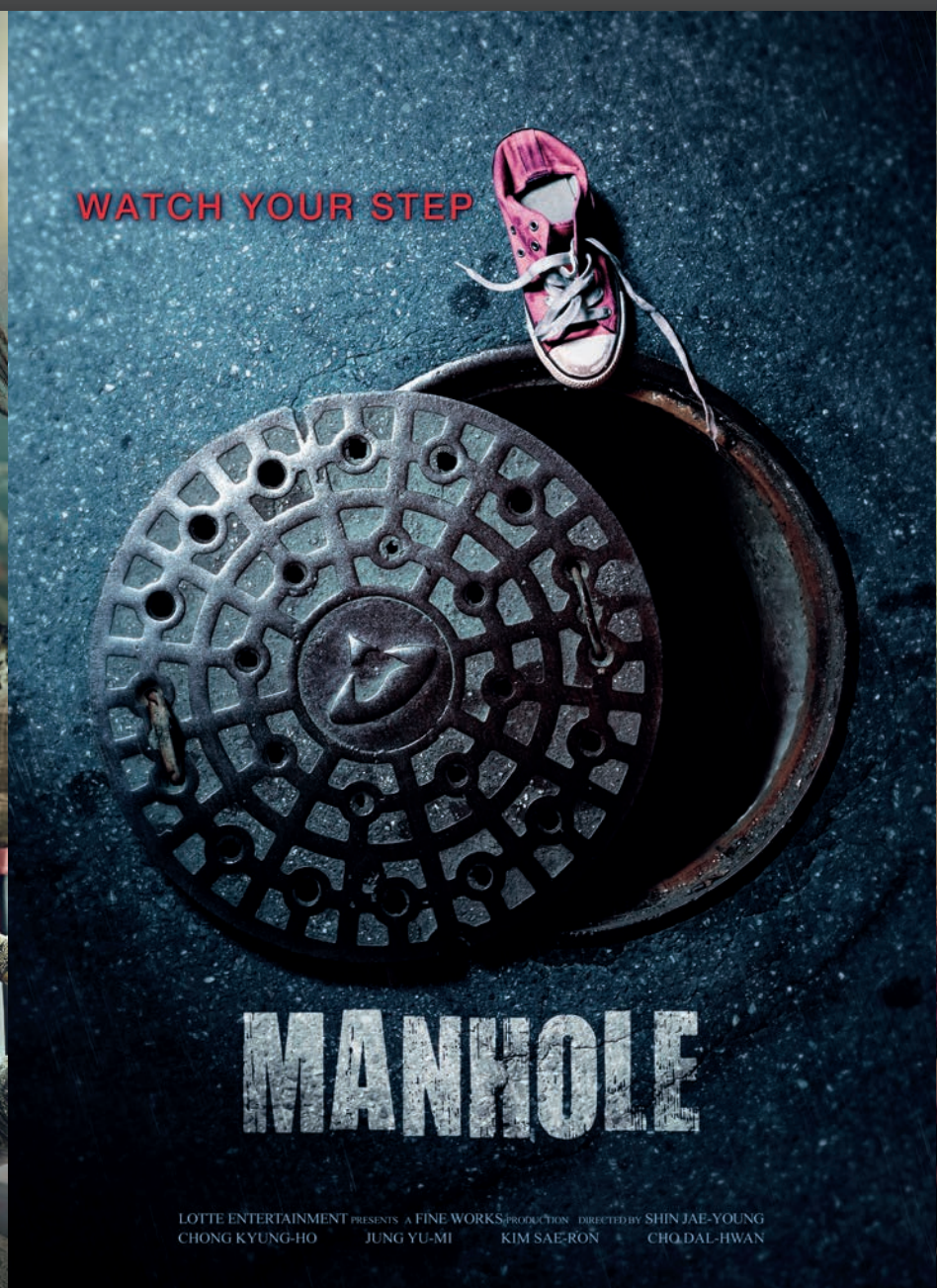
First of all this is possible because we have a consumer demand of large audiences, and a distribution market via large multiplex cinemas. But another reason — a darker one — is that local production companies take home an



THE PIRATES

Those who conquer the sea will have it all

Genre Action, Adventure
Director LEE Seok-hoon
(*Dancing Queen, Two Faces of My Girlfriend*)
Cast KIM Nam-gil
SON Ye-jin
Sulli(a member of f(x))
YOO Hai-jin
Release Summer 2014



MANHOLE

The greatest fear is right under our feet

Genre Horror, Thriller
Director SHIN Jae-young
Cast CHONG Kyoung-ho
JUNG Yu-mi
KIM Sae-ron
Release Summer 2014

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SCREENING TOMORROW

MAN ON HIGH HEELS

A cruel but dazzling action noir

Genre Action, Drama
Director JANG Jin
(Good Morning President, Righteous Ties)
Cast CHA Seung-won
Release June 2014

THE FATAL ENCOUNTER

A 24-hour-plot to kill the king

Genre Drama
Director LEE Jae-kyoo
(The King 2 Hearts (TV), Beethoven Virus (TV))
Cast Hyun Bin
JUNG Jae-young
CHO Jung-seok
Release April 30, 2014

MARKET SCREENING

05.19 | 18:00PM | LERINS 2

extremely high share, perhaps the highest rate in the world. Despite less-than-favorable conditions, a lot of people enter the film business out of pure love for cinema, but sadly only a small portion of those involved are entitled to the profit. Because of this business structure, local production companies can earn a lot of money with just one successful film. That's why these firms have managed to survive [the economic crisis of the mid-2000s] and expand the Korean film industry to continue to create quality work.

Lately a number of Korean directors have walked off sets due to creative differences with the investment/distribution side. What is your policy when it comes to creative input?

In order for films to succeed, it really boils down to choosing the right script. The strength of the original script almost always determines the quality of the finished product. This is why we get the whole team involved, to pitch ideas and vote on the right piece in the first place. But once production begins we leave things up to the director and producer, and we just focus on marketing and distribution. We leave the creative decisions at the discretion of the creative people. I think it's most important to stick to the basics.

NEW distributes a lot of family-friendly dramas. What made you decide to back Kim Ki-duk's controversial Venice Golden Lion winner *Pieta*?

I think it's really important to look at films without prejudice. I've personally been a fan of the director and approached him after reading the script. Honestly we had no idea it'd go on to win at Venice. We're happy that it did of course, and the film did achieve a high profit margin through international sales. I think a clean, no-frills approach is best when it comes to films, whether they're geared to be art house or mainstream. Because in the film biz what worked before is never guaranteed to work again. I think it's really important to expand the pool, to give more films an opportunity.

Now that NEW has become a major player in the domestic market, what is the outlook for going global?

What is going global for an investment/distribution company? It probably means investing in Hollywood or Chinese projects, but it's something we're still mulling over. *The Attorney* was released in the U.S. through an American distributor [Well Go USA] rather than, say, through CJ's CGV Theater in Los Angeles' Koreatown. It was a great way to test out ways to enter foreign markets, but we're still brainstorming. But it again boils down to doing something that we believe is truly meaningful, not for the sake of expanding overseas. **VIR**



BoA (left) made her screen debut opposite Derek Hough in *Make Your Move 3D*.

TOP OF THE POPS

A new generation of K-pop stars is making the leap to the big screen

NOT TOO LONG AGO IT WOULD HAVE been unthinkable for a serious singer in South Korea to try her luck at acting. But today many casting decisions are made with young K-pop artists in mind, particularly as many local pop singers have developed an international cult following.

Suzy (one name only please, standard for K-poppers) of girl band MissA, continues to be called "the nation's sweetheart" after her breakthrough role in the 2012 blockbuster *Architecture 101*. Choi Seung Hyun aka TOP of the pop group Big Bang appeared in last year's *Commitment* after winning both critical and popular acclaim in the 2010 war epic *71: Into the Fire*, while Next Entertainment World's 2013 comedy *The Attorney* created buzz by casting Siwan of ZE:A alongside Song Kang-ho (*Snowpiercer*) and other seasoned actors. Even art house auteur Kim Ki-duk personally sought out Lee Joon of MBLAQ for the lead role in his most commercially successful project to date as a producer, last year's *Rough Play*.

"Just 10 years ago the general attitude toward entertainers who pursued both singing and acting was not very generous," says veteran actor Jung Woo Sung, who co-starred with Lee Junho of the internationally popular boy band 2PM in the 2013 hit *Cold Eyes*.

BoA, one of the first K-pop stars to gain international stardom, recently made her big-screen debut in the dance drama *Make Your Move 3D*. She says crossing over wasn't easy. "I was discriminated against because I was 'BoA,'" she says. "I wanted to start with supporting roles [in TV series], but broadcasters and co-stars alike seemed to be uncomfortable with that. So I actually missed a lot of roles."

BoA next will be seen alongside screen veterans Lee Jung-jae and Shin Ha-kyun in *Big Match*, a much-anticipated actioner that currently is in production.

Nevertheless, BoA says she still finds herself explaining to the local press why she has chosen to act. "This is not about straying off on a tangent [from singing]," she says, "but expanding horizons." — H.L.



1 A souvenir cake marked the 10 millionth admission for NEW release *Miracle in Cell No. 7*.
2 DVDs of NEW's films sit alongside cartoon figurines.
3 The casting list for NEW's upcoming *Chronicles of a Blood Merchant* includes Korean A-listers Ha Jung-woo and Ha Ji-won.
4 In the corner are autographed posters for *Pieta* and *Hello Ghost*.



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REVIEWS

IN COMPETITION



Sozen is in an unhappy marriage.

Winter Sleep

The rich and the poor clash in Turkish Cappadocia in Nuri Bilge Ceylan's epic of a marriage

BY DEBORAH YOUNG

THE ESOTERIC WORLD OF MASTERFUL TURKISH filmmaker Nuri Bilge Ceylan proves as vibrant and uneasy as ever in *Winter Sleep*, a Chekhovian meditation on a marriage that returns to the mood of the director's early films like *Climates* and *Clouds of May*. This is not necessarily good news for fans of his last two very particular murder mysteries, *Three Monkeys* and *Once Upon a Time in Anatolia*, where the barest hint of genre offered viewers a tentative inroad into a long, slow-moving exploration of the human soul.

Here things are different. The 3½ hour running time takes no prisoners even among art house audiences and demands a commitment to attentive viewing that, despite the film's sometimes terrible longeurs, pays off in the end. But the challengingly long dialogue scenes, shot in brazenly elementary shot-counter-shot style, will further winnow down audiences who lack excellent subtitle-reading skills. Its bow in Cannes competition offers the kind of showcase that can make a difference, and some kind of award recognition could signal roomier niches later on. Ceylan has already won the Grand Jury Prize (for *Distant*) and the best director award (for *Three Monkeys*).

The story is set in one of the most picturesque corners of the Earth, the steppes of Cappadocia, where ancient mushroomlike caves dot the stony landscape. Aydin (Haluk Bilginer), a local landowner who has retired from an acting career, has converted one of these into

the trendy Othello Hotel. The name turns out to be a red herring, because jealousy has nothing to do with the quiet domestic crisis that follows between the gray-bearded Aydin and his lovely young wife, Nihal (Melisa Sozen).

Driven to "the village" by his faithful factotum Hidayet (a commanding Ayberk Pekcan), Aydin falls victim to a rock-throwing boy who nearly gets them into a car accident. The boy's father is a poor jailbird and drunkard, and their meeting is highly unpleasant. Aydin retreats to the solitude of his tasteful studio, where he works on writing his high-principled weekly column for the local gazette.

Long-winded dialogues with his divorced sister Necla (Demet Akbag) offer painfully true insight into Aydin's irritating, better-than-thou character and introduce one of the film's principal themes: the cynicism of the rich toward the poor. While Aydin tends to bury his head in the sand on the gulf that separates his lifestyle (actually modest by most standards) and that of his dirt-poor tenants in arrears with the rent, Nihal takes concrete steps to improve her community by collecting donations for the local school. When he finds out what she's doing, Aydin butts in and tries to bully her out of her charitable intentions.

Rather than showing Aydin and Nihal slugging it out, Ceylan and his regular co-scripser Ebru Ceylan describe their clashing characters in dialogue, a risky approach that at times skirts somnolence. Yet their bickering, nagging back-and-forth, which also involves his unhappy sister Necla, is revelatory and wincingly on target.

Just as everything seems clear and black-and-white, the film tosses the characters up into the air and lets them fall in quite different places. The final half hour is a joy to watch, as turning points follow in rapid succession. There are even a few moments of humor, like the foreman slipping on his icy boots, or a hilarious drunken revelry by the village teacher (Nadir Saribacak) that are welcome breaks from the solemn mood of a marriage coming apart at the seams.

Given the fact that Aydin is an actor, he appears in many guises throughout the film as husband, writer, philosopher and landowner, and Bilginer runs through a repertory of attitudes and postures, to the extent of looking very different from scene to scene. As the young wife, Sozen is smart and cool, every bit as analytical as her manipulative spouse, but not without her own faults and comeuppance. The well-chosen supporting cast is very fine, including extended scenes with the simpatico local Imam Hamdi (Serhat Kilic) who is himself fighting debt and poverty, and Nejat Isler as his proud, penniless brother who shocks Nihal to tears in a superbly shot climax.

As in all of Ceylan's films, the landscape plays such a key role it should have an agent. Here the unearthly panorama of giant stones and blowing grass, dotted with Disney-like fairy tale houses, is home to wild horses. At first the fog roles in, then it begins to snow, giving D.P. Gokhan Tiryaki a landscape of the soul to mold with light.

In Competition

Cast Haluk Bilginer, Melisa Sozen, Demet Akbag, Ayberk Pekcan

Director Nuri Bilge Ceylan // 196 minutes

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How to Train Your Dragon 2

Technically stunning, and touchingly perceptive about the relationship between people and animals, this is an impressive achievement but may be all a bit too much for younger viewers

BY LESLIE FELPERIN

What will it take for DreamWorks Animation to finally break its losing streak? With *How to Train Your Dragon 2*, the company throws everything it's got at the screen. This sequel to the endearing original film, which earned close to half a billion dollars in 2010, has ladled on even more expensive state-of-the-art animation and stereoscopy technology, an elaborate script that expands its fantasy world further, oodles of action set pieces and a dragon cast of thousands — plus recent Oscar winner Cate Blanchett in a key role. There's even some *Game of Thrones* DNA spliced in, courtesy of the casting of Kit Harington, along with thematic elements concerning power, rival kingdoms, slavery and broken families scattered throughout.

Will that do the trick? Probably, especially with an attendant blitzkrieg of marketing, although ultimately this installment, despite its breath-sucking spectacle, is sometimes more of a taxing assault course than a playful training session. Crowded with incident, frame-edge details and extra characters, and considerably scarier and more traumatic to boot, it may all prove a little too rich for the youngest of filmgoers, that key demographic which has kept the franchise fresh in the memory since 2010 through repeated viewings (endlessly repeated, some parents might report) on home entertainment platforms.

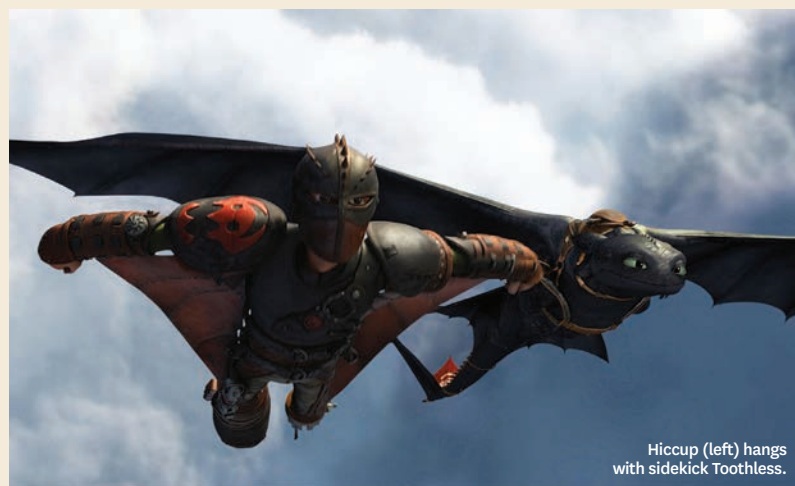
Two seasons of the series *DreamWorks Dragons* already have aired stateside, story material that substantially fills in how the Viking village of Berk comes to integrate the dragons into the daily lives. But although it is clear time has passed, *Dragons 2* feels reasonably free-standing from all that backstory and picks up with the characters roughly four years on from the first film.

Clearly a bit of a late-bloomer

or otherwise a beneficiary from all that fresh-air while riding the skies, hero Hiccup (voiced once again with warmth by Jay Baruchel) has filled out and grown into a dorky kind of hunk with Harry Styles hair and scratchy hipster stubble. While his girlfriend, Astrid (America Ferrera), and the other graduates of the Berk Dragon Training Academy enjoy competitive games of dragon-riding, Hiccup and his trusty fire-breather Toothless are off discovering new lands. His father, Stoick (Gerard Butler), wants Hiccup to take over someday as head of the clan, but Hiccup doesn't fancy the responsibility and stress, laying the foundation for a predictable what-it-means-to-be-a-leader narrative.

On their travels, Hiccup and Astrid run up against piratical mercenary Eret (Harington), who's trying to round up strays for an army of slave dragons ruled by his shadowy boss Drago Bludvist (Djimon Hounsou). They escape, thanks to Toothless' superior firepower, but not before they hear tell of another dragon-riding do-gooder who's been trying to thwart Drago's evil plans for regional domination.

Soon enough, Hiccup meets this kindred (in every sense) spirit, Valka (Blanchett, whose half-Irish, half-Scottish accent sounds frankly a bit ropey, but that may be intended to suggest her social isolation). She has been living among the dragons for 20 years in a secret ice-bound aerie presided over by a massive dragon nicknamed the Bewilderbeast, who somehow controls his flock through sound and gesture. Like some kind of Dark Ages Dian Fossey or Jane Goodall, Valka has bonded with the animals she loves and learned much about their nature and habits. In one of the film's most magical sequences, she shows off to Hiccup her own



Hiccup (left) hangs with sidekick Toothless.

skill at airborne acrobatics, a display of exquisitely thoughtful character movement that illustrates Valka's serpentine poise.

One of the core strengths of the original film was the way it infused the dragons with personality, not just through the colorful, intricate character designs, but by making them relatable to household animals. *Dragons 2* expands on this repertoire beautifully. Watch Toothless, for example, especially while he frolics in the background or at the edge of the frame, and you'll alternately see the playfulness and sinuous grace of a cat, the pack-animal loyalty of a dog, and the power and dignity of a horse. At the same time, he and his cohorts always have something uniquely dragonish, primal and reptilian about them. Clearly, these films are the work of people who love animals. More important, though, going beyond the pat eco-conscious message that every kids' film has to have, *Dragons 2* touches on how complex the emotional bond between a person and an animal can be. This is brought home with exceptional nuance in what's arguably the film's most powerful scene, when Toothless accidentally kills one of the key supporting characters and Hiccup struggles with feelings of anger and the recognition that Toothless, poor bad dragon, can't help his nature.

Cognizant that they can't end things on this painful lesson, the story moves on for another half-hour or so, but despite all the pyrotechnics involved in the Godzilla-like attack on Berk, nothing packs as much punch as the tragic interlude and the film struggles to right itself emotionally. Plus all that to-ing and fro-ing, endangerment and rescue

stuff gets a little samey over the long haul.

At times it feels like director Dean DeBlois (who co-directed *Dragons 2* with Chris Sanders) and his team have jettisoned that market altogether and retooled this for a tween audience given the new emphasis on romantic relationships. In this department, *Dragons 2* gets its biggest laughs out of the love-quadrangle between Ruffnut (Kristen Wiig), rival Viking boys Fishlegs (Christopher Mintz-Plasse) and Snoutlout (Jonah Hill) and newcomer Eret, whose pecks Ruffnut takes a voracious fancy too. ("Me likee!" she rhapsodizes, finally allowing Wiig, a much bigger star now than she was in 2010, to flex some comic voice muscles).

There's no gainsaying the film's technical achievement. The painstaking attention to detail extends from the design of the beasts and people (neatly splitting the difference between the more cartoony figures of the first film and a more photorealistic look that's popular these days), to John Powell's rousing drum-led score, to the way light falls just so in every frame, thanks in part to consultation from ace cinematographer Roger Deakins. Through sheer budget firepower alone it should roar its way through the world's box offices this summer, although the family audience can be a fickle mistress and the competition is stiff this year.

Out of Competition

Cast Jay Baruchel, America Ferrera, Cate Blanchett, Gerard Butler, Kristen Wiig, Kit Harington, Djimon Hounsou, Christopher Mintz-Plasse, Jonah Hill

Director Dean DeBlois
101 minutes



A DARK REFLECTION

WHAT HAPPENED ON FLIGHT 313?





Coming Home

Zhang Yimou and Gong Li reteam for a frequently tepid love story that also wants to be an important commentary but is too weightless to be effective as either

BY ELIZABETH KERR

After a semi-detour into epic period drama (*Curse of the Golden Flower*), WWII drama (*The Flowers of War*) and pseudo-noir thriller (the Sino-Blood Simple and totally gonzo *A Woman, a Gun and a Noodle Shop*), Chinese auteur Zhang Yimou slips back into his comfort zone for what is essentially a tragic romance with *Coming Home*. Reuniting again with his chief muse, Gong Li, Zhang flirts with historical criticism and reflection on the impact of past social policies but pulls up short and settles for a plodding romance that is as lightweight as it is aimless.

Though *Coming Home* is stately and polished, typical of Zhang, the film's lack of any real thematic thrust or significant commentary will hamper its reception in markets outside of Mainland China. This is a film that speaks to a specific Chinese demographic, and so it likely will achieve moderate success at home. The above-the-title talent assures it a spot on the festival circuit until modest art house releases overseas, though it's not going to reach *Raise the Red Lantern* or *To Live* heights of success.

Based on a novel by author Yan Geling (whom Zhang adapted for *The Flowers of War*) *Coming Home* begins with academic Lu Yanshi (Chen Daoming) hiding near a Beijing railway station after escaping a labor camp. It is the

early 1970s and the Cultural Revolution is officially waning, but for Lu's budding ballerina daughter Dandan (Zhang Huiwen in her debut) it is very much part of her life. Called into the propaganda director's (Guo Tao, in a cameo) office at her dance school one afternoon, she finds her mother, Feng Wanyu (Gong), already there. They're informed that Lu has escaped, and that if he contacts them they should turn him in. The young, naive Dandan agrees, but Feng clearly is torn. Naturally, he shows up at their apartment, and though he doesn't see Feng, Lu runs into Dandan — who promptly turns him in, bitter for losing the lead role in a ballet due to politics and appearances. The next day, Dandan and the authorities descend on Lu and Feng's train-station rendezvous, which ends in disaster. Lu is taken back into custody, Feng suffers a blow to the head and Dandan isolates herself from her mother for years to come.

Try as he might, Zhang fails to recapture the searing emotional dramatics of his earlier work, even though *Coming Home* is securely in his wheelhouse. The train-station encounter should have an ominous sense of foreboding, but instead there is a feeling of predictable plot beats. It is simply a setup for more rote melodrama to come; the entire segment is ultimately meaningless and is a waste of

20 minutes.

Zhang does manage a suitably tense non-encounter with Lu lurking in the apartment hallways, all gray shadows and deadening concrete stairwells, but it adds up to nothing. Feng's hesitation in the propaganda director's office and her panicked indecision upon hearing Lu at the door are meant to convey the couple's devotion to each other, and Gong is typically affecting — with few words — in both scenes. But beyond that, the relationship doesn't really gel into a significant one. It remains an intangible idea rather than an eternal love story.

When the Cultural Revolution finally ends, Lu returns to a radically different home. Dandan has given up dancing and works at a factory. Feng is suffering psychogenic amnesia and has thrown Dandan out of the house. This is where the story truly begins. Devastated that his beloved (so we're told) wife doesn't remember him, Lu sets out to coax her memory of their life together to the surface. One of the few things she does recall is that she has to get Lu at the train station on the 5th of the month. That's the limit of character development as well. Lu and Feng are more archetypes than living, breathing people. His dedication manifests in his repeated tries to get through to Feng — photos, music, letters — and his better nature in forgiving Dandan her misguided youthful fervor. Feng's mental fracture comes out in doddering physicality and dewy-eyed sadness when Lu doesn't appear.

There are myriad issues that Zhang and screenwriter Zou Jingzhi dangle in the film: Dandan is drawn as a true believer, at least initially, who is willing to put her ballet ambitions ahead of her family. There's no real exploration of how she came to these decisions and other than a few tears over her parents' shattered marriage, no reflection on the consequences of her actions. The muddled timeline does nothing to illuminate the source of Feng's mental anguish: Was it the blow to the head the day Lu was recaptured? The unwanted sexual advances of a bureaucrat? The power of unwanted memories to define us and the timely specter of punishing social dissent are among the other themes and issues Zhang skips over in favor of a weepy memory-loss love story.

Credit must be given for not straining for a false happy ending, though without the visual vibrancy of *Lantern* or even the straight-up weirdness of *Noodle Shop*, *Coming Home* sinks into a conventional tragic romance rut that not even engaging performances by Gong and Chen can save.

Out of Competition

Director Zhang Yimou

Cast Gong Li, Chen Daoming, Zhang Huiwen
109 minutes



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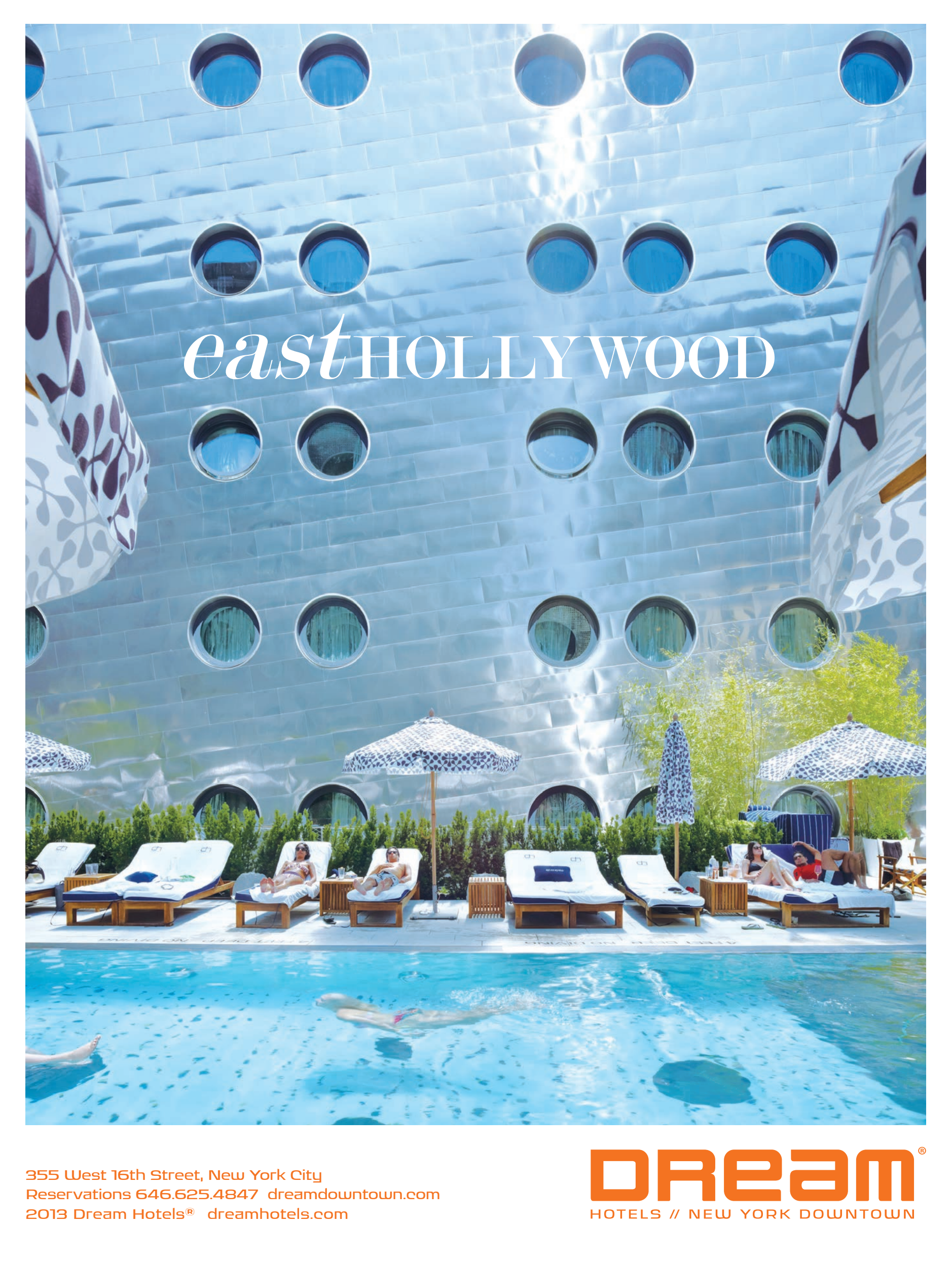
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FOR THE EMPEROR



Director : PARK Sang-jun
Cast : LEE Min-ki, PARK Sung-woong, LEE Tae-im
Genre : Crime Action

Teaser/Promo
Available

The young naive man who gets recruited to the private loan ring becomes fascinated by money and power. Now he tries to be an EMPEROR of the illegal private loan ring.

CONFESSION

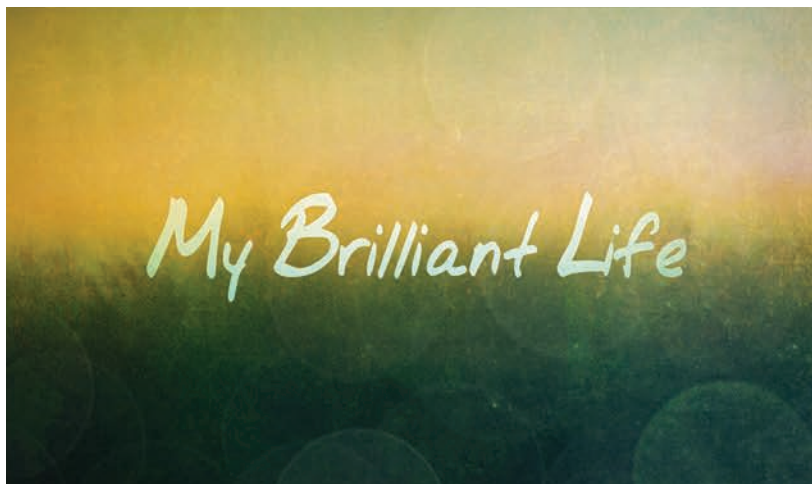


Director : LEE Do-yun
Cast : JI Sung, JU Ji-hoon, LEE Kwang-soo
Genre : Crime Drama

Teaser
Available

Three best friends become estranged each other by the unexpected tragic accident.

MY BRILLIANT LIFE



Director : E J-yong
Cast : GANG Dong-won, SONG Hye-kyo
Genre : Human Drama

Still
Available

The touching story of the youngest parents and oldest child in the world.

BIG MATCH



Director : CHOI Ho
Cast : LEE Jeong-jae, SHIN Ha-kyun, BoA
Genre : Fighting Action

Promo
Available

A star MMA fighter who gets selected as a new chess piece of an illegal gambling game must fight to save his brother.

The Rover

David Michod's follow up to his acclaimed debut, *Animal Kingdom*, is an intense look into the near future, and it's not good **BY TODD MCCARTHY**

Fusing a hybrid of quasi-apocalyptic influences into a work with a pungent character of its own, *The Rover* suggests something like a Cormac McCarthy vision of Australia halfway between today and *The Road Warrior* times.

David Michod's follow-up to his internationally successful debut with the Melbourne gangster saga *Animal Kingdom* is equally murderous but more pared down to basics, as desperate men enact a survival-of-the-meaneast scenario in an economically gutted world reduced to Old West outlaw behavior. Debuting as a midnight attraction in Cannes's official selection, this intense and bloody thriller, which A24 has locked up for U.S. theatrical release, looks to find a responsive audience in specialized play. As recycled as many of the individual images may be, Michod nonetheless has developed a very specific setting for his elemental drama.

It's a time "10 years after the collapse," when the Australian economy has gone south and locals are reduced to scavengers while Asian mining interests control the purse strings. Ruffians, many of them foreign, can't find work and so have turned to crime, no authority is in place to keep order and people who might once have been warm and welcom-

ing have turned wary; everyone seems to have, and need, a gun at hand. While taciturn loner Eric (Guy Pearce) makes a pit stop in a ratty Asian roadside lounge, three desperate characters — nasty old Archie (David Field), young black man Caleb (Tawanda Maryimo) and hot-headed American Henry (Scoot McNairy) — ditch their pickup truck and steal Eric's sedan. Jumping into the pickup, an incensed Eric gives chase and, after an unusual stop-and-start pursuit, ends up very much the worse for wear.

As freshly staged as it is, this scene-setter annoys with its numerous dramatic implausibilities, but those distractions soon are kicked to the side of the road with the appearance of the badly wounded Rey (Robert Pattinson), Henry's younger brother, who was left behind after a gun battle. Frazzled and fried, Rey speaks in a halting, fractured manner that suggests he might not be quite all there upstairs. But he wants to get Henry, so he and Eric, men near the end of their respective ropes, head further into the outback to settle some scores.

It's a journey that writer-director Michod, who developed the story with actor Joel Edgerton, uses to explore a



Pearce (left) and Pattinson reluctantly join forces.

multitude of extremes — of desperation, soullessness, viciousness and environmental hostility. The most friendly and humane person to turn up in the entire film, a warm-hearted woman (Susan Prior) who reflexively calls Eric "sweetheart," doesn't last long.

As the two men scour the countryside looking for Henry and his cohorts, Eric messes with Rey's head, insisting that his brother left him to die and otherwise playing on the vulnerabilities of a sensitive but mentally challenged hick who almost could have stepped from the pages of a William Faulkner novel. His stubble, dirty yellow teeth and injuries muting his physical beauty, Pattinson delivers a performance that, despite the character's own limitations, becomes more interesting as the film moves along, suggesting that the young actor might indeed be capable of offbeat character work. And at the film's center, Pearce, under a taciturn demeanor, gives Eric all the cold-hearted remorselessness of a classic Western or film noir antihero who refuses to die before exacting vengeance for an unpardonable crime. Michod eventually provides one significant emotional explanation for

Eric's hollow heart, much in the way that Sergio Leone would use one late-revealed incident to define his antagonists' villainy.

At least as responsible for giving *The Rover* its distinctive tone as the unnerving violence, edgy performances, parched settings and Natasha Braier's superior cinematography (film, not digital) is the extraordinary soundtrack, which, in its wild, idiosyncratic weirdness, is probably the most effectively eccentric and radical film score since Jonny Greenwood's for *There Will Be Blood*. Composed by Australian Antony Partos, with heavy contributions from sound designer and additional composer Sam Petty and existing source music, the track moans, cracks and wails with bizarre audible elements that emanate from instruments both identifiable and not. The effect is both hypnotic and disturbing. It magnifies and enhances the already intense nature of the experience.

Out of Competition

Cast Guy Pearce, Robert Pattinson, Scoot McNairy, David Field, Anthony Hayes, Gillian Jones
Director David Michod
102 minutes

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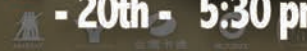
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 - 17th - 8 pm - Olympia 3



Dragon Nest : - 18th - 10 pm - Olympia 5
Promo Screening - 19th - 11:20 am - Palais I
 - 20th - 5:30 pm - Palais G





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REVIEWS

Red Army

Gabe Polsky's jokey Eastern Bloc documentary profiles Soviet Russia's star ice hockey team during their peak

BY STEPHEN DALTON

One of the most effortlessly pleasurable distractions in the Cannes festival program so far, Gabriel Polsky's solo directing debut is a playful documentary about the former Soviet Union's national ice hockey squad, an all-conquering machine schooled under military training-camp conditions as an ideological propaganda weapon. A sometime producer for Werner Herzog, who returns the favor here, Polsky previously co-directed the well-regarded 2012 indie drama *This Motel Life* with his brother, Alan.

Red Army is a slick, witty, fast-moving blend of sports story and history lesson with clear appeal beyond the hockey-fan demographic. The tone is mostly light-hearted, but with

splashes of personal tragedy and political intrigue to add grit. Although Sony Pictures Classics recently signed up rights for North America, Asia and Eastern Europe, this real-life Cold War drama ultimately feels more suited to small screens than theaters.

Interweaving scratchy archive footage from the 1970s and 1980s with handsomely shot contemporary interviews, Polsky talks to former superstar players, retired KGB officers, sports journalists and veteran bureaucrats. His star interview is Viacheslav "Slava" Fetisov, a former captain of the Soviet national team and double Olympic gold medal-winner, whose colorful life story gives the film its loose narrative spine.



As the old USSR unraveled into political and financial bankruptcy, Fetisov declined hugely lucrative offers to defect to the NHL in North America, partly because he was being blackmailed to pay the bulk of his salary back to Russia. He finally was allowed to leave for a U.S. career with the New Jersey Devils and Detroit Red Wings, only to face red-baiting hostility and homesickness.

A man with no shortage of ego, Fetisov also is an enjoyably combative interview, shrugging off Polsky's questions with deadpan humor and sly sarcasm. Non-Russian audiences may be surprised by more recent developments in his career, revealed at the close of the film. Without getting into spoilers, Vladimir Putin

is one of his close friends.

Incorporating jokey vintage clips of Ronald Reagan and Mikhail Gorbachev, *Red Army* tells a juicy story with brio and bounce. The soundtrack of jaunty Russian folk music also is fun, even if it plays on well-worn Eastern Bloc clichés. More personal and psychological background on the key players might have elevated this fascinating historical drama beyond its slightly cartoonish elements. Even so, Polsky serves up a hearty dish of comfort-food nostalgia for the simple certainties of the Cold War.

Special Screening

Director Gabriel Polsky

75 minutes

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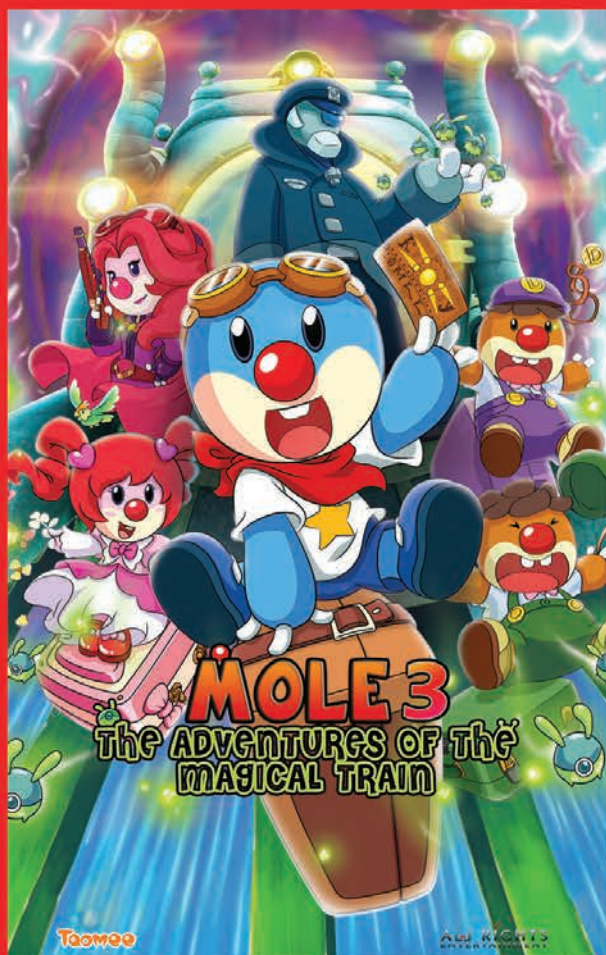
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Foxcatcher, The Hunger Games and the 25th Anniversary of Do The Right Thing
Moderated by Anne Thompson

3:00 PM | INDUSTRY IN FOCUS: THE STATE OF THE INDIE FILM INDUSTRY

Tom Bernard, Sony Pictures Classics
Bob Berney, Picturehouse
Ira Deutchman, Emerging Pictures
Rena Ronson, UTA
Bart Walker, ICM
Moderated by Anne Thompson

4:00–6:00 PM DJI SPREADING WINGS HAPPY HOUR

10:00 PM–2:00 AM QUEER NIGHT

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11:00 AM | INDUSTRY IN FOCUS:

FILM FINANCE

Jay Cohen, Gersh
Nick LoPiccolo, Paradigm
Hal Sadoff
John Sloss, Cinetic
Peter Trinh, ICM
Moderated by Pamela McClintock,
The Hollywood Reporter

3:00 PM AMERICAN DIRECTORS IN CANNES

Reinaldo Marcus Green, Stone Cars
Annie Silverstein, Skunk
David Robert Mitchell, It Follows
Gabe Polsky, Red Army
Moderated by Aaron Hillis,
Filmmaker Magazine

4:00–6:00 PM J.P. CHENET HAPPY HOUR

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TUESDAY, MAY 20

11:00 AM AMERICAN PRODUCERS IN CANNES

Rebecca Green, It Follows
David Kaplan, It Follows
Nick Shumaker, Cold in July
Jason Blum, Whiplash
Moderated by Anne Lai, Sundance

1:00–3:30 PM STUDENT FILMMAKER SHOWCASE

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4:00–6:15 PM EMERGING FILMMAKER SHOWCASE

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REVIEWS

IN COMPETITION



Grandinetti is a music critic who gets his comeuppance.

Wild Tales

Argentinian writer-director Damian Szifron takes his bow in the competition with this spiky portmanteau piece

BY DAVID ROONEY

It's easy to see what drew Pedro and Agustin Almodovar to produce Argentinian writer-director Damian Szifron's *Wild Tales* — the affinity is evident from the first of the six thematically connected stories that make up this subversive reflection on out-of-control behavior. It's there in the off-kilter humor, in the stylish visuals and bold use of music, and in the affection for ordinary people pushed to extraordinary extremes. But Szifron's voice is nonetheless very much his own, a mischievously blunt response to a culture of inescapable corruption, economic and social inequality and injustice.

While Warner Bros. has the film in Latin America, Spain and France, Sony Pictures Classics closed a deal on the eve of its Cannes premiere for North America, Australia and New Zealand. SPC has a long and fruitful association with the Almodovars' El Deseo company. But it also seems a smart move to get into business with a maverick talent like Szifron, even if his first film to land a top-tier international festival platform is uneven, occasionally curdling when it turns dark. But *Wild Tales* opens and closes with a bang, and at its best is a riotously funny and cathartic exorcism of the frustrations of contemporary life.

The first three episodes, *Pasternak*, *The Rats* and *Road to Hell*, all generate huge laughs and share a delicious harmony despite being quite different in tone. They run from wacky to macabre to pulpy, and all involve payback fueled by festering rage.

Like Almodovar's recent mile-high-club comedy *I'm So Excited*, the opener takes place aboard a plane, where a pretty runway model (Maria Marull) indulges the older music critic (Dario Grandinetti) sitting across the aisle with some harmless flirtation. It turns out they share a connection via one Gabriel Pasternak, an aspiring musician who was the model's first boyfriend and whose confidence once was crushed by a withering critique from her new acquaintance. In an inspired bit of comic absurdism, seemingly everyone on the plane has crossed paths with underachieving Pasternak, who remains unseen but gets his moment of glory. It's a wicked vignette about the revenge of the perennial loser, and the perfect pre-titles bite to kick off the movie.

Those titles themselves also are sublime, with each credit backed by a gorgeous animal-kingdom image — some ferocious and some

CONTINUED ON PAGE 50



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REVIEWS

Wild Tales

CONTINUED FROM PAGE 48

meek. It seems apt that Szifron's writer-director card is a sly fox crouched down ready to pounce. His prey is everything that's broken in 21st century Argentina.

In *The Rats*, a waitress (Julieta Zylberberg) at a roadside dive finds herself serving the arrogant loan shark (Cesar Bordon) who drove her father to suicide and prompted her mother to pack them off to another town. Now he's in line for mayor. "Bastards run the world," says the take-charge cook (Rita Cortese), which is all the justification she needs to spice up his egg and chips with an unorthodox ingredient.

Road to Hell has a touch of Robert Rodriguez and Quentin Tarantino in its escalating violence, though the kinship never feels like imitation. The mother of all road rage episodes, it starts when a self-satisfied, slick-suited, Audi-driving jerk (Leonardo

Sbaraglia) shouts "Redneck!" at the guy (Walter Donado) who's been crawling along in front, blocking him from overtaking on a quiet stretch of mountain road. Big mistake, and not just because of a defecation scene that makes the one in *Bridesmaids* seem tame.

The next two stories, *Bombita* and *The Bill*, are consistent with the film's themes. But both involve a shift to a more sober tone that lets the air out of the balloon of delirious mayhem created by the opening three episodes.

Bombita centers on a demolition engineer (Ricardo Darin) whose car keeps getting towed from streets without visible no-parking signage. This gets under his skin, convincing him that the city is running an extortionate racket, and he's not going to take it anymore. This story is the first to offer something approaching redemption, when he becomes an unlikely folk hero. But the payoff lacks punch and the satirical

comedy feels a touch too muted after the earlier peaks.

The darkest of the stories is *The Bill*. A wealthy patriarch (Oscar Martinez) determines to buy his family's way out of trouble by paying an employee (German de Silva) to take the fall for a hit-and-run accident in which his pampered son (Alan Daicz) was the driver. The plotline recalls Turkish director Nuri Bilge Ceylan's 2008 feature *Three Monkeys*, as well as the Richard Gere thriller *Arbitrage*. But familiarity is less a problem than this being tonally just too much of an odd man out. The satisfaction of watching privileged folks squirm keeps it absorbing, but the episode ultimately becomes a downer.

Szifron turns things around in the hilarious kicker, *'Til Death Do Us Part*, during which the festive wedding reception of Romina (Erica Rivas) and Ariel (Diego Gentile) dissolves into chaos when the bride discovers her

groom's infidelity. An anarchic comic energy runs through this concluding story, and the more scarily messed-up the wronged woman gets, the more endearing Rivas becomes.

The cast is strong throughout, and the good-looking film is crafted in high style, with lots of eye-catching touches from production designer Clara Notari and unconventional camera angles from cinematographer Javier Julia. It also has a wonderful sense of place, from the loneliest backwaters to the densest pockets of Buenos Aires. Wrapping it all up is a terrific spaghetti Western-flavored score from Oscar winner Gustavo Santaolalla, mixed with invigorating pre-existing music choices.

In Competition

Cast Ricardo Darin, Oscar Martinez, Leonardo Sbaraglia

Writer-Director

Damian Szifron

122 minutes

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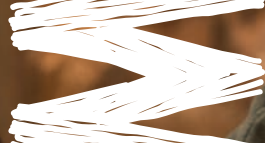
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(Dir. Matthew Warchus)





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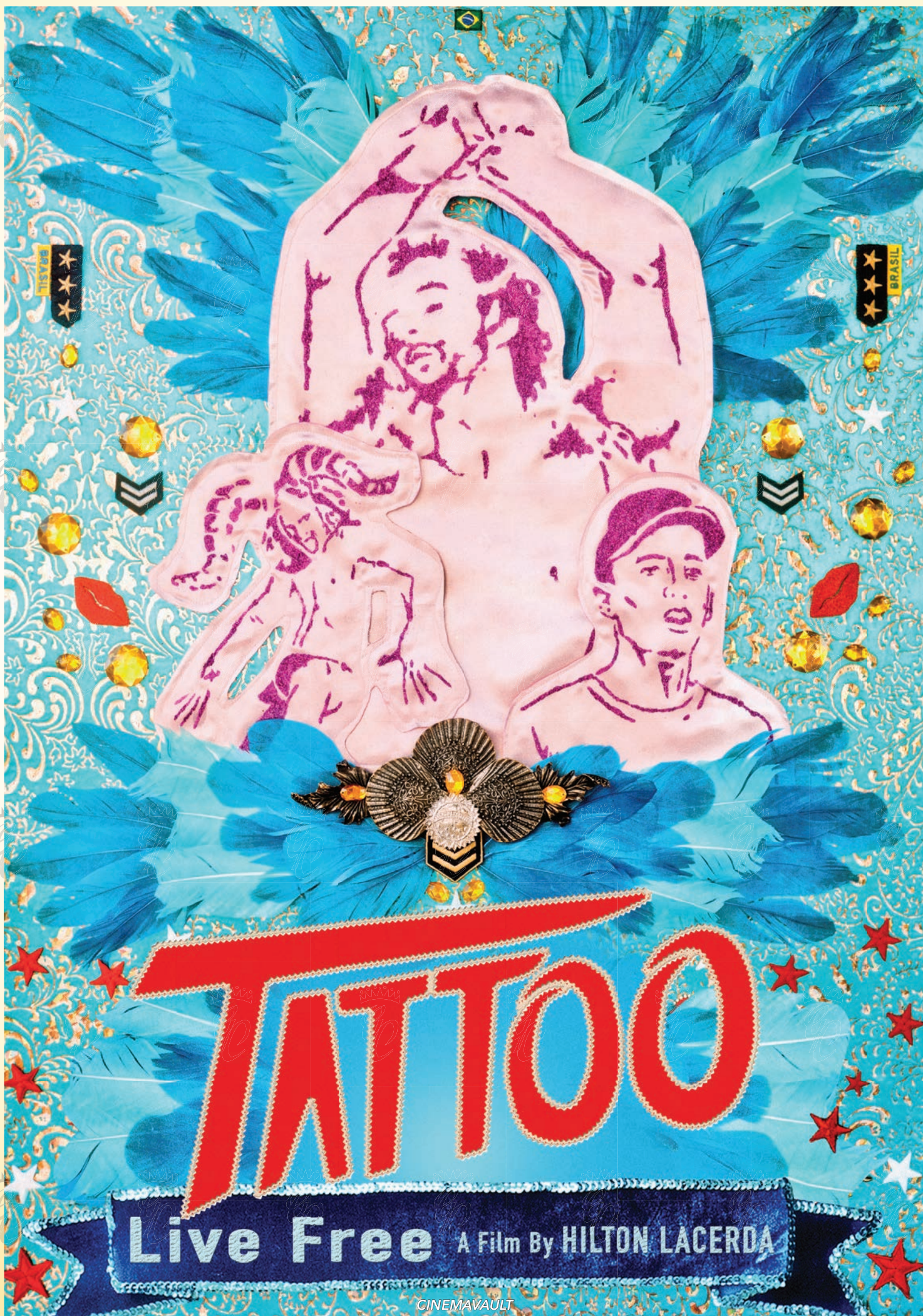
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REVIEWS

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A diffuse and uneven look at the life of one of
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REVIEWS



Globus (left)
and Golan in
Cannes in 1987.

The Go-Go Boys

Menahem Golan and Yoram Globus, the prolific Israeli duo behind Cannon Films, get a little love in this documentary

BY TODD MCCARTHY

The last of the brash, shameless, old-school, ingratiatingly crass pirates to streak across the cinematic firmament before the advent of the suits and bean counters, Menahem Golan and Yoram Globus, get a lively and largely sympathetic hearing in *The Go-Go Boys*. Made with the full cooperation of the subjects and loaded with clips from the first cousins' generally tacky library of films, Hilla Medalia's documentary will serve to those who were around during Cannon Films' 1980s heyday as a fun reminder of some high-flying low-brow times and will prove amusing to younger viewers with a retroactive soft spot for Chuck Norris and Charles Bronson at their most archetypal. The nicely constructed piece will play well at festivals and extensively on TV internationally.

Medalia does a very good job of establishing the men's Israeli roots and the early nature of their relationship. Single-mindedly obsessed with movies from an early age, Golan became a prolific producer-director of legitimate repute in Israel in the 1960s; his production *Sallah* was Oscar nominated for best foreign film in 1964, and one he actually directed, *Operation Thunderbolt*, was similarly honored in 1977. Globus, on the other hand, developed business expertise working at a cinema owned by his father and was, so everyone says, always good at making money. So when the cousins joined forces in the mid-1960s, it followed that Globus would handle the financial side while Golan would choose the projects and personnel.

Cannon specialized in action/exploitation fare, and clips featuring Norris, Bronson and Jean-Claude Van Damme serve as a quick reminder of how lame those films were. Golan and Globus became the kings of Cannes in the mid-1980s, dominating with their billboards, endless trade ads for productions real and imaginary and blow-out parties that, appropriately enough, felt cheaply produced.

Engaging as the film is, it ignores two major issues. First, Cannon had very bad taste in movies. Second, there's little discussion of the company's suspected financial shenanigans. There are many industry stories about the Cannon way of doing business that never come up here. A second documentary on the same subject, *Electric Boogaloo: The Wild, Untold Story of Cannon Films*, by Australian filmmaker Mark Hartley, is due to surface soon and reportedly digs deeper into the company's modus operandi. A double-bill of the two films could provide a reasonably dimensional portrait of a very colorful, if not distinguished, chapter in Hollywood history.

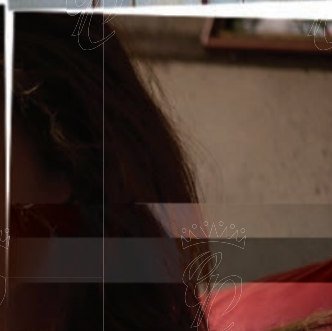
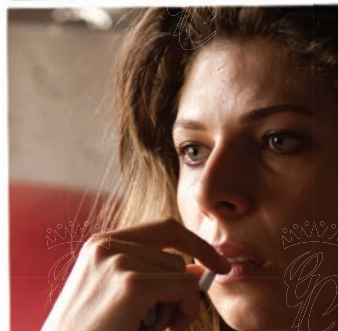
Cannes Classics

Director Hilla Medalia // 84 minutes



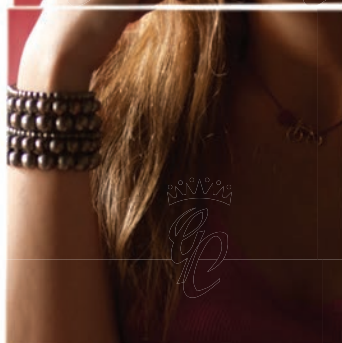
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or a twisted love story

PUZZLE

Based on the play "Blind Date" by Mario Diamant



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FESTIVAL SCREENING GUIDE



TODAY MAY 18

00:30 *The Salvation*, Out of Competition, Denmark, 90 mins., Lumiere, Trustnordisk

8:30 *It Follows*, Critic's Week, USA, 100 mins., Miramar, Visit Films; ***The Homesman***, Competition, USA, 120 mins., Lumiere, Europacorp

9:00 *A Hard Day*, Directors Fortnight, Korea (South), 111 mins., Theatre Croisette, Showbox / Mediaplex, Inc.; ***National Gallery***, Directors Fortnight, France, 174 mins., Palais G, Doc & Film International

10:00 *Insecure*, ACID, France, 83 mins., Riviera 1, UDI - Urban Distribution International; ***Next to Her***, Directors Fortnight, Israel, 90 mins., Riviera 3, Films Boutique; ***Party Girl***, Un Certain Regard, France, 95 mins., Palais I, Pyramide International

11:00 *Turist*, Un Certain Regard, Sweden, 120 mins., Debussy, Coproduction Office (Paris)

11:30 *Fantasia*, Un Certain Regard, China, 85 mins., Lerins 1, Les Films du Losange; ***Gente de Bien***, Critic's Week, Colombia, 90 mins., Miramar, Evidencia Films Y Producciones Ltda.; ***Nordic Factory***,

Directors Fortnight, 60 mins., Arcades 1, Quinzaine des Realisateurs; ***Saint Laurent***, Competition, France, 150 mins., Salle du 60eme, Europacorp

12:00 *Refugiado*, Directors Fortnight, Argentina, 93 mins., Theatre Croisette, Memento Films International (MFI); ***Run***, Un Certain Regard, France, 100 mins., Olympia 1, Bac Films; ***The Homesman***, Competition, USA, 120 mins., Lumiere, Europacorp

13:00 *Run*, Un Certain Regard, France, 100 mins., Bazin, Bac Films

13:30 *Timbuktu*, Competition, France, 100 mins., Lerins 1, Le Pacte

13:45 *White God*, Un Certain Regard, Hungary, 119 mins., Star 1, The Match Factory

14:00 *Beautiful Youth*, Un Certain Regard, Spain, 106 mins., Debussy, NDM; ***Catch Me Daddy***, Directors Fortnight, United Kingdom, 110 mins., Olympia 1, Altitude Film Sales; ***Gett***, The Trial of Viviane Amsellem, Directors Fortnight, France, 115 mins., Riviera 1, Films Distribution; ***It Follows***, Critic's Week, USA, 100 mins., Palais I, Visit Films; ***Rules of the Game***, ACID, France, 106 mins., Riviera 3, Doc & Film International

14:30 *Wild Tales*, Competition, Spain, 122 mins., Salle du 60eme, Film Factory Entertainment

15:00 *Breathe*, Critic's Week, France, 91 mins., Miramar, Gaumont; ***Les Combattants***, Directors Fortnight, France, 98 mins., Theatre Croisette, Bac Films; ***Les Montagnes Bleues***, Cannes Classics, 91 mins., Bunuel, Festival de Cannes

15:30 *Amour Fou*, Un Certain Regard, Austria, 96 mins., Riviera 2, Coproduction Office (Paris)

15:45 *Les Ponts de Sarajevo*, Out of Competition, 114 mins., Arcades 2, Festival de Cannes

16:00 *That Lovely Girl*, Un Certain Regard, Israel, 97 mins., Gray 3, Other Angle Pictures

16:30 *Jauja*, Un Certain Regard, Argentina, 108 mins., Debussy, NDM; ***Le Meraviglie***, Competition, Italy, 110 mins., Lumiere, The Match Factory

17:00 *Gente de Bien*, Critic's Week, Colombia, 90 mins., Miramar, Evidencia Films Y Producciones Ltda.

17:30 *A Hard Day*, Directors Fortnight, Korea (South), 111 mins., Theatre Croisette, Showbox / Mediaplex, Inc.;

Les Violons du Bal

Cannes Classics, 104 mins., Bunuel, Festival de Cannes; ***White God***, Un Certain Regard, Hungary, 119 mins., Bazin, The Match Factory

18:00 *In the Name of My Daughter*, Out of Competition, France, 120 mins., Olympia 5, Elle Driver; ***Le Meraviglie***, Competition, Italy, 110 mins., Olympia 1, The Match Factory; ***Red Army***, Out of Competition, USA, 85 mins., Star 1, Wild Bunch

19:30 *The Homesman*, Competition, USA, 120 mins., Lumiere, Europacorp

19:45 *The Owners*, Out of Competition, Kazakstan, 93 mins., Salle du 60eme, UDI - Urban Distribution International

20:00 *Brooklyn*, ACID, France, 83 mins., Arcades 1, ACID; ***La Vie de Chateau***, Cannes Classics, 90 mins., Bunuel, Festival de Cannes; ***Programme Court-Metrages***, Critic's Week, 140 mins., Miramar, Semaine de la Critique

20:30 *Refugiado*, Directors Fortnight, Argentina, 93 mins., Theatre Croisette, Memento Films International (MFI); ***Wild Tales***, Competition, Spain, 122 mins., Olympia 6, Film Factory Entertainment

22:00 *Beautiful Youth*, Un Certain Regard, Spain, 106 mins., Debussy, NDM; ***Gente de Bien***, Critic's Week, Colombia, 90 mins., Miramar, Evidencia Films Y Producciones Ltda.; ***La Chienne***, Cannes Classics, 95 mins., Bunuel, Festival de Cannes; ***The Salvation***, Out of Competition, Denmark, 90 mins., Salle du 60eme, Trustnordisk

22:30 *Gett*, The Trial of Viviane Amsellem, Directors Fortnight, France, 115 mins., Arcades 1, Films Distribution; ***The Rover***, Out of Competition, Australia, 102 mins., Lumiere, Filmnation Entertainment LLC

TOMORROW MAY 19

8:30 *Foxcatcher*, Competition, USA, 130 mins., Lumiere, Panorama Media/Annapurna; ***Gente de Bien***, Critic's Week, Colombia, 90 mins., Miramar, Evidencia Films Y Producciones Ltda.

9:00 *Mange Tes Morts*, Directors Fortnight, France, 94 mins., Theatre Croisette, Capricci Films

9:30 *The Tale of the Princess Kaguya*, Directors Fortnight, Japan, 137 mins., Olympia 4, Wild Bunch; ***Tu Dors Nicole***, Directors Fortnight, Canada, 90 mins., Riviera 4, Seville International

9:45 *In the Name of My Daughter*, Out of Competition, France, 120 mins., Olympia 6, Elle Driver; ***Turist***, Un Certain Regard, Sweden, 120 mins., Riviera 3, Coproduction Office (Paris); ***White God***, Un Certain Regard, Hungary, 119 mins., Olympia 5, The Match Factory

10:00 *Timbuktu*, Competition, France, 100 mins., Gray 1, Le Pacte

11:00 *A Girl at My Door*, Un Certain Regard, Korea (South), 119 mins., Debussy, CJ E&M Corporation/CJ Entertainment

11:10 *The Tribe*, Critic's Week, Ukraine, 130 mins., Riviera 4, Alpha Violet

11:15 *Girlhood*, Directors Fortnight, France, 112 mins., Riviera 2, Films Distribution

11:30 *Hope*, Critic's Week, France, 91 mins., Lerins 1, Pyramide International; ***Refugiado***, Directors Fortnight, Argentina, 93 mins., Arcades 1, Memento Films International (MFI); ***When Animals Dream***, Critic's Week, Denmark, 84 mins., Miramar, Gaumont

11:45 *Cold in July*, Directors Fortnight, USA, 109 mins., Theatre Croisette, Memento Films International (MFI) **TJIR**

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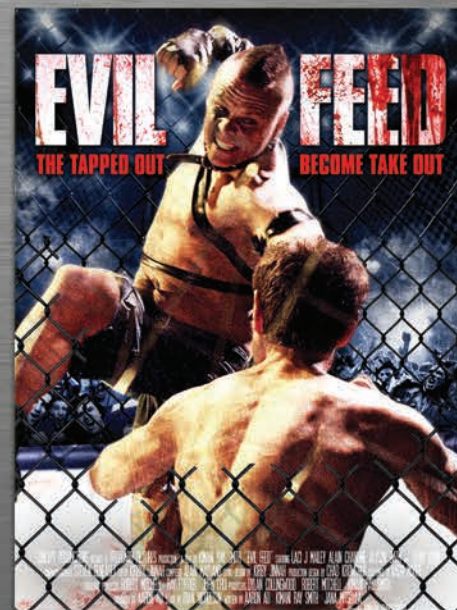
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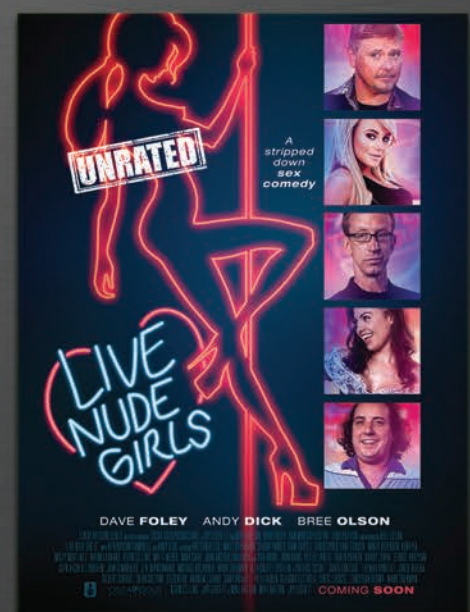
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MARKET SCREENING GUIDE

TODAY MAY 18

00:00 *The Incident*, Mexico, 104 mins., Star 1, Yellow Films

00:30 *The Salvation*, Out Of Competition, Denmark, 90 mins., Lumiere, Trustnordisk

8:30 *It Follows*, Critic's Week, USA, 100 mins., Miramar, Visit Films; *The Homesman*, Competition, USA, 120 mins., Lumiere, Europacorp

9:00 *A Hard Day*, Directors Fortnight, South Korea, 111 mins., Theatre Croisette, Showbox / Mediaplex, Inc.; *National Gallery*, Directors Fortnight, France, 174 mins., Palais G, Doc & Film International

9:30 *A Night in Old Mexico*, Spain, 104 mins., Palais D, Imagina International Sales; *Bibi & Tina*, Germany, 101 mins., Riviera 4, Beta Cinema; *Dawn Patrol*, USA, 96 mins., Gray 2, Red Sea Media Inc.; *Fever*, Luxembourg, 90 mins., Riviera 2, Eastwest Filmdistribution GmbH; *Iceman 3D*, China, 100 mins., Lerins 1, Easternlight Films; *v*, Belgium, 86 mins., Palais B, Sick Screen; *Moonwalking Distance*, Italy, 84 mins., Gray 4, Rai Trade; *Moroccan Gigolos*, Belgium, 90 mins., Palais F, Filmoption International; *Outpost 37*, South Africa, 110 mins., Arcades 1, Altitude Film Sales; *Violent*, Canada, 100 mins., Arcades 3, Media Darling; *Searching for Sugar Man*, 83 mins., Star 1, Protagonist Pictures

9:45 *Casanova Variations*, France, 118 mins., Arcades 2, Alfama Films; *The Midnight After*, Hong Kong, 124 mins., Olympia 4, Fortissimo Films; *Walking With the Enemy*, USA, 126 mins., Olympia 8, Koan Inc.

10:00 *Ab Negative*, United Kingdom, 85 mins., Palais E, Jinga Films; *Among the Living*, France, 87 mins., Olympia 3, Snd - Groupe M6; *Ariane's Thread*, France, 90 mins., Olympia 6, Films Distribution; *Ballet Boys*, Norway, 75 mins., Palais C, Wide House; *Bodybuilder*, France, 100 mins., Olympia 5, Wild Bunch; *Coming In*, Germany, 104 mins., Lerins 2, Global Screen GmbH; *Gazelles*, France, 100 mins., Gray 1, Other Angle Pictures; *Insecure*, *Acid*, France, 83 mins., Riviera 1, UDI - Urban Distribution International; *Maestro*, 84 mins., Olympia 1, Rezo; *Next to Her*, Directors Fortnight, Israel, 90

mins., Riviera 3, Films Boutique; *Nightlight*, USA, 85 mins., Olympia 2, Synchronicity Entertainment; *Paranormal Island*, USA, 82 mins., Gray 3, Vmi Worldwide; *Party Girl*, Un Certain Regard, France, 95 mins., Palais I, Pyramide International; *Viktoria*, Bulgaria, 155 mins., Gray 5, Bulgarian National Film Center

11:00 *Turist*, Un Certain Regard, Sweden, 120 mins., debussy, Coproduction Office (Paris)

11:30 *A Separate Wind*, Mexico, 100 mins., Riviera 2, Mexican Film Institute (Imcine); *Anita B.*, Italy, 88 mins., Star 4, Adriana Chiesa Enterprises; *Canada: Not Short on Talent*, Canada, 110 mins., Palais F, Telefilm Canada; *Fair Play*, Czech Republic, 100 mins., Gray 4, Intramovies; *Fantasia*, Un Certain Regard, China, 85 mins., Lerins 1, Les Films Du Losange; *Gente de Bien*, Critic's Week, Colombia, 90 mins., Miramar, Evidencia Films Y Producciones Ltda.; *Love Is Strange*, USA, 100 mins., Star 3, Fortissimo Films; *Marie's Story*, France, 94 mins., Arcades 3, Indie Sales; *New Chinese Film Talents Pitch Session*, 110 mins., Palais J, Champs Lis International Ltd.; *Nordic Factory*, Directors Fortnight, 60 mins., Arcades 1, Quinzaine des Realisateurs; *El Americano 3D: The Movie*, 15 mins., Riviera 1, Filmsharks Int'l; *Promo Reel Filmsharks*, 15 mins., Riviera 1, Filmsharks Int'l; *Saint Laurent*, Competition, France, 150 mins., Salle Du 60Eme, Europacorp; *Stereo*, Germany, 95 mins., Riviera 4, Beta Cinema; *The Mystery of Happiness*, Argentina, 95 mins., Palais D, Filmsharks Int'l; *The Tree*, Slovenia, 90 mins., Palais H, Slovenian Film Centre; *Today*, Iran, 87 mins., Palais B, Dreamlab Films

12:00 *Big in Japan*, USA, 99 mins., Olympia 9, Outsider Pictures; *Blood Moon*, United Kingdom, 90 mins., Palais E, Jinga Films; *French Dolls*, France, 95 mins., Olympia 5, Wild Bunch; *Harvest*, France, 90 mins., Gray 1, Jourzefete; *Illusion*, Germany, 93 mins., Palais G, Wtp International GmbH; *Kelly & Cal*, USA, 107 mins., Olympia 3, Electric Entertainment; *Monument to Michael Jackson*, Serbia, 95 mins., Palais K, Films Boutique; *Ratchet & Clank*, Canada, 20 mins., Lerins 2, Cinema Management Group LLC; *Refugiado*, Directors Fortnight, Argentina, 93 mins., Theatre Croisette,



Mundial's Gueros

Memento Films International (MFI); *Run*, Un Certain Regard, France, 100 mins., Olympia 1, Bac Films; *Superchondriac*, France, 107 mins., Olympia 4, Pathe International (Fr); *The Crocodile Of Botswana*, France, 88 mins., Palais C, Films Distribution; *The Easy Way Out*, France, 98 mins., Olympia 6, Be For Films; *The Homesman*, Competition, USA, 120 mins., Lumiere, Europacorp; *The Night*, 95 mins., Riviera 3, Coproduction Office (Paris); *Trapped*, France, 100 mins., Gray 3, Other Angle Pictures; *You're Not You*, USA, 103 mins., Olympia 2, Myriad Pictures

12:45 *Ratchet & Clank*, Canada, 20 mins., Lerins 2, Cinema Management Group LLC

13:00 *Run*, Un Certain Regard, France, 100 mins., Bazin, Bac Films

13:30 *Bullet*, USA, 90 mins., Star 4, Sc Films International; *Dark Awakening*, USA, 95 mins., Palais D, The Little Film Company; *Dinosaur 13*, USA, 105 mins., Palais H, Dogwoof; *Global Player*, Germany, 95 mins., Riviera 4, Beta Cinema; *Hooked Up*, Spain, 78 mins., Arcades 3, Raven Banner Entertainment; *Kingdom of Dreams and Madness*, 120 mins., Star 3, Wild Bunch; *Patchwork Family*, France, 90 mins., Riviera 2, Films Boutique; *Romanian Short Waves*, Romania, 103 mins., Palais F, Short Film Corner; *Showrunners*, 90 mins., Gray 4, Submarine Entertainment; *Soul Boys of the Western World*, United



Kingdom, 103 mins., Arcades 1, Metro International Entertainment; **Standby**, Ireland, 83 mins., Gray 2, Magnolia Pictures & Magnet Releasing; **The Great Hypnotist**, China, 100 mins., Palais J, Wanda Media Co., Ltd; **Timbuktu**, Competition, France, 100 mins., Lerins 1, Le Pacte; **Tragedy**, Iran, 107 mins., Palais B, Farabi Cinema Foundation

13:45 White God, Un Certain Regard, Hungary, 119 mins., Star 1, The Match Factory

14:00 A Cry From Within, USA, 94 mins., Lerins 2, 7 & 7 Producers' Sales Service Ltd.; **Another Me**, 86 mins., Arcades 2, Fortissimo Films; **Banana**, Italy, 90 mins., Palais E, Premium Films; **Beautiful Youth**, Un Certain Regard, Spain, 106 mins., Debussy, Ndm; **Catch Me Daddy**, Directors Fortnight, United Kingdom, 110 mins., Olympia 1, Altitude Film Sales; **Dark Summer**, USA, 90 mins., Olympia 7, Content Media Corporation; **Flower And Snake: Zero**, Japan, 113 mins., Palais C, Toei Company, Ltd; **Get Well Soon**, France, 110 mins., Olympia 4, Snd - Groupe M6; **Gett, The Trial of Viviane Amsellem**, Directors Fortnight, France, 115 mins., Riviera 1, Films Distribution; **It Follows**, Critic's Week, USA, 100 mins., Palais I, Visit Films; **My Summer in Provence**, France, 105 mins., Star 2, Gaumont; **Noble**, Ireland, 100 mins., Olympia 3, Continental Media; **Out of Inferno 3D**, Hong Kong, 106 mins., Olympia 6, Universe Films Distribution Co. Ltd; **Rules of the Game**, **Acid**,

France, 106 mins., Riviera 3, Doc & Film International; **Stones for The Rampart**, Poland, 112 mins., Gray 1, Picture Tree International GmbH; **Supernova**, Netherlands, 102 mins., Palais G, Wide; **Syrup**, USA, 95 mins., Gray 5, T Films; **The Last Impresario**, Australia, 86 mins., Gray 3, Dogwoof

14:30 Wild Tales, Competition, Spain, 122 mins., Salle Du 60Eme, Film Factory Entertainment

15:00 Breathe, Critic's Week, France, 91 mins., Miramar, Gaumont; **Les Combattants**, Directors Fortnight, France, 98 mins., Theatre Croisette, Bac Films; **Les Montagnes Bleues**, Cannes Classics, 91 mins., Bunuel, Festival De Cannes; **The Disappearance of Eleanor Rigby: Him & Her**, USA, 119 mins., Bazin, Myriad Pictures

15:30 Amour Fou, Un Certain Regard, Austria, 96 mins., Riviera 2, Coproduction Office (Paris); **Cuatro Lunas**, Mexico, 95 mins., Palais F, Habanero; **Guerros**, Mexico, 106 mins., Palais J, Mundial; **Little Buddha**, 95 mins., Star 4, Film Center Serbia; **Miraculum**, Canada, 109 mins., Arcades 3, Item 7 Inc.; **On The Wings of Imagination**, Iran, 100 mins., Palais B, Visual Media Institute; **Parasyte Part 1**, Japan, 120 mins., Lerins 1, Toho Co., Ltd.; **Shirin In Love**, USA, 104 mins., Palais D, Vision Films; **The Vineyard**, Chile, 106 mins., Palais H, Devilworks; **The Whole Shebang**, Germany, 124 mins., Riviera 4, Arri Worldsales; **Two Step**, USA, 90 mins., Gray 2, Films Boutique; **Volantín Cortao**, Chile, 76 mins., Gray 4, Latido

15:40 In The Courtyard, France, 97 mins., Star 3, Wild Bunch

15:45 Les Ponts de Sarajevo, Out Of Competition, 114 mins., Arcades 2, Festival De Cannes

16:00 Aibou: The Movie 3, Japan, 114 mins., Palais C, Toei Company, Ltd.; **Dead Snow 2: Red Vs. Dead**, Norway, 105 mins., Star 2, Elle Driver; **International Financing for Documentaries**, France, 120 mins., Palais I, Marche Du Film; **Marseille**, France, 90 mins., Olympia 4, Snd - Groupe M6; **November Man**, USA, 108 mins., Olympia 5, The Solution Entertainment Group; **On Any Sunday**, USA, 90 mins., Palais G, Red Bull Media House; **Plastic**, United Kingdom, 93 mins., Lerins 2, Cinema Management

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Group LLC; **Rudderless**, USA, 3 mins., Gray 1, Radiant Films International; **Save Ozi**, Mexico, 90 mins., Palais E, Filmsharks Int'l; **Serial (Bad) Weddings**, France, 98 mins., Olympia 1, Tfi International; **That Lovely Girl**, Un Certain Regard, Israel, 97 mins., Gray 3, Other Angle Pictures; **The Garden Of Words**, Japan, 46 mins., Gray 5, Viz Media Europe; **The Guest**, USA, 99 mins., Olympia 7, Hanway Films; **Top Dog**, United Kingdom, 102 mins., Olympia 6, Manifest Film Sales; **Wild Canaries**, USA, 98 mins., Olympia 3, Celluloid Dreams / Nightmares

16:15 The Dark Valley, Austria, 105 mins., Riviera 1, Films Distribution

16:30 Jauja, Un Certain Regard, Argentina, 108 mins., Debussy, Ndm; **Le Meraviglie**, Competition, Italy, 110 mins., Lumiere, The Match Factory; **The Eternal Zero**, Japan, 144 mins., Lerins 1, Toho Co., Ltd.

17:00 Gente de Bien, Critic's Week, Colombia, 90 mins., Miramar, Evidencia Films Y Producciones Ltda.; **On Any Sunday**, USA, 90 mins., Palais G, Red Bull Media House; **The Garden of Words**, Japan, 46 mins., Gray 5, Viz Media Europe

17:30 A Hard Day, Directors Fortnight, South Korea, 111 mins., Theatre Croisette, Showbox / Mediaplex, Inc.; **Ablations**, France, 93 mins., Star 4, Funny Balloons; **Fievre**, France, 85 mins., Palais F, Reel Suspects; **Hirngespinster**, Germany, 100 mins., Gray 2, Global Screen Gmbh; **Les Violons Du Bal**, Cannes Classics, 104

mins., Bunuel, Festival De Cannes; **Merry-Go-Round**, Poland, 92 mins., Gray 4, Filmexport Group; **Piranha Sharks**, USA, 100 mins., Riviera 2, Red Sea Media Inc.; **Song for a Landscape of Dreams**, Switzerland, 82 mins., Palais H, New World Cinemas, Inc; **Stranger**, Iran, 90 mins., Palais B, Visual Media Institute; **The 100-Year-Old Man Who Climbed out of The Window and Disappeared**, Sweden, 115 mins., Arcades 1, Studiocanal; **Three Night Stand**, Canada, 92 mins., Arcades 3, Myriad Pictures; **White God**, Un Certain Regard, Hungary, 119 mins., Bazin, The Match Factory; **You Are Not Alone**, USA, 115 mins., Palais D, Dc Medias

17:45 Pinocchio, Germany, 100 mins., Riviera 4, Global Screen Gmbh

18:00 Bad Hair, Venezuela, 93 mins., Palais G, Centro Nacional Autonomo De Cinematografia; **Ghost Rituals**, China, 85 mins., Lerins 2, Darclight Films; **Hamlet's Ghost**, USA, 85 mins., Palais E, Swimming Wings Productions Inc; **Hector and the Search for Happiness**, Canada, 118 mins., Olympia 8, Bankside Films; **Hellion**, USA, 94 mins., Gray 3, Vmi Worldwide; **In the Name of My Daughter**, Out Of Competition, France, 120 mins., Olympia 5, Elle Driver; **Kamasutra 3D**, India, 100 mins., Olympia 6, Gj Entertainments Mfze; **Le Meraviglie**, Competition, Italy, 110 mins., Olympia 1, The Match Factory; **Pretty Rosebud**, USA, 82 mins., Gray 5, Wonderphil Entertainment; **Red Army**, Out Of Competition, USA, 85 mins., Star 1, Wild Bunch; **Roseville**, Bulgaria, 120 mins., Palais I, Wide; **The First**,

USA, 90 mins., Riviera 3, Striped Entertainment; **The Last 5 Years**, USA, 94 mins., Olympia 4, The Exchange; **The Magic Aster**, China, 99 mins., Palais K, Shanghai Animation Film Studio; **Track 143**, Iran, 95 mins., Palais C, Irib Media Trade; **What We did on Our Holiday**, United Kingdom, 96 mins., Olympia 7, Independent; **Wind of Change**, France, 96 mins., Olympia 3, Tfi International

18:30 Wolfy, The Incredible Secret, France, 80 mins., Riviera 1, Films Distribution

19:30 The Homesman, Competition, USA, 120 mins., Lumiere, Europacorp; **West**, Germany, 102 mins., Riviera 4, Picture Tree International Gmbh

19:45 The Owners, Out Of Competition, Kazakstan, 93 mins., Salle Du 60Eme, UDI - Urban Distribution International

20:00 3Am (3D), Thailand, 96 mins., Palais J, Five Star Production (Thailand); **4 Minute Mile**, USA, 96 mins., Palais B, Double Dutch International; **Brooklyn, Acid**, France, 83 mins., Arcades 1, Acid; **Committed**, Cyprus, 90 mins., Gray 5, Wonderphil Entertainment; **Extraterrestrial**, Canada, 104 mins., Star 4, Cargo Entertainment; **Finding Fela**, USA, 119 mins., Palais H, Dogwoof; **God's Not Dead**, USA, 112 mins., Star 3, Pure Flix Entertainment; **Killers**, Japan, 137 mins., Palais D, XYZ Films; **La Vie de Chateau**, Cannes Classics, 90 mins., Bunuel, Festival De Cannes; **Programme Court- Metrages**, Critic's Week, 140 mins., Miramar, Semaine De La Critique; **Sming**, Thailand, 105 mins., Lerins 1, M Thirtynine Co., Ltd; **The Elephant Village**, Thailand, 25 mins., Riviera 2, Urbanice Co., Ltd.; **The Heart of Bruno Wizard**, Norway, 100 mins., Palais F, Virgil Films And Entertainment

20:15 Next Generation Short Tiger 2014, Germany, 110 mins., Star 2, German Films Service & Marketing Gmbh

20:30 A Little Heart of Muaythai, Thailand, 25 mins., Riviera 2, Urbanice Co., Ltd.; **Refugiado**, Directors Fortnight, Argentina, 93 mins., Theatre Croisette, Memento Films International (MFI); **Say "I Love You,"** Japan, 103 mins., Palais G, Shochiku



Filmsharks Int'l's
Of Horses and Men

Co., Ltd; **Sotto Voce**, Morocco, 93 mins., Palais K, New Tree Productions; **Summer Of Blood**, USA, 86 mins., Palais C, New Europe Film Sales; **The Desert**, Argentina, 98 mins., Palais E, Curator Films; **The Physician**, Germany, 150 mins., Arcades 3, Beta Cinema; **The Woods Are Still Green**, Austria, 107 mins., Palais I, Art deluxe GmbH; **Wild Tales**, Competition, Spain, 122 mins., Olympia 6, Film Factory Entertainment

22:00 Beautiful Youth, Un Certain Regard, Spain, 106 mins., Debussy, NDM; **Dragon Nest**, China, 100 mins., Olympia 5, All Rights Entertainment Limited; **Gente de Bien**, Critic's Week, Colombia, 90 mins., Miramar, Evidencia Films Y Producciones Ltda.; **La Chienne**, Cannes Classics, 95 mins., Bunuel, Festival De Cannes; **The Salvation**, Out Of Competition, Denmark, 90 mins., Salle Du 60 Eme, Trustnordisk

22:30 Gett, The Trial of Viviane Amsellem, Directors Fortnight, France, 115 mins., Arcades 1, Films Distribution; **The Rover**, Out Of Competition, Australia, 102 mins., Lumiere, Filmnation Entertainment LLC

22:45 Dragon Nest, China, 100 mins., Olympia 5, All Rights Entertainment Limited

23:15 Dragon Nest, China, 100 mins., Olympia 5, All Rights Entertainment Limited

MONDAY MAY 19

00:00 Fallen Cape, Spain, 88 mins., Star 1, Magno Entertainment SL; **George A. Romero's "Dawn of the Dead" 3-D**, USA, 128 mins., Star 2, New Amsterdam Entertainment, Inc.

8:30 Foxcatcher, Competition, USA, 130 Mins., Lumiere, Panorama Media/Annapurna; **Gente de Bien**, Critic's Week, Colombia, 90 Mins., Miramar, Evidencia Films Y Producciones Ltda.; **Song One**, USA, 90 Mins., Palais C, Lotus Entertainment

9:00 Halfway, Belgium, 90 Mins., Palais H, Films Boutique; **Mange Tes Morts**, Directors Fortnight, France, 94 Mins., Theatre Croisette, Capricci Films

9:15 Casanova Variations, France, 118 Mins., Arcades 1, Alfama Films; **Rock Paper Scissors**, Canada, 117 Mins., Palais F, Filmoption International

9:30 A Dark Reflection, United Kingdom, 110 Mins., Palais J, Fact Not Fiction Films; **Ghadi**, Lebanon, 100 Mins., Star 4, Fortissimo Films; **Innenkind**, Germany, 75 Mins., Arcades 3, Sakura Filmproduktion E.k.; **Kingston Paradise**, Jamaica, 84 Mins., Palais D, California Pictures, Inc.; **Lindenfeld**, Romania, 95 Mins., Palais B, Romanian Film Centre; **Mr. X**, 71 Mins., Riviera 2, Films Distribution; **Piranha Sharks**, USA, 100 Mins., Gray 4, Red Sea Media Inc.; **Pleasure Island**, United Kingdom, 98 Mins., Gray 2, Achilles Entertainments; **The Tale of the Princess Kaguya**, Directors Fortnight, Japan, 137 Mins., Olympia 4, Wild Bunch; **Tu Dors Nicole**, Directors Fortnight, Canada, 90 Mins., Riviera 4, Seville International

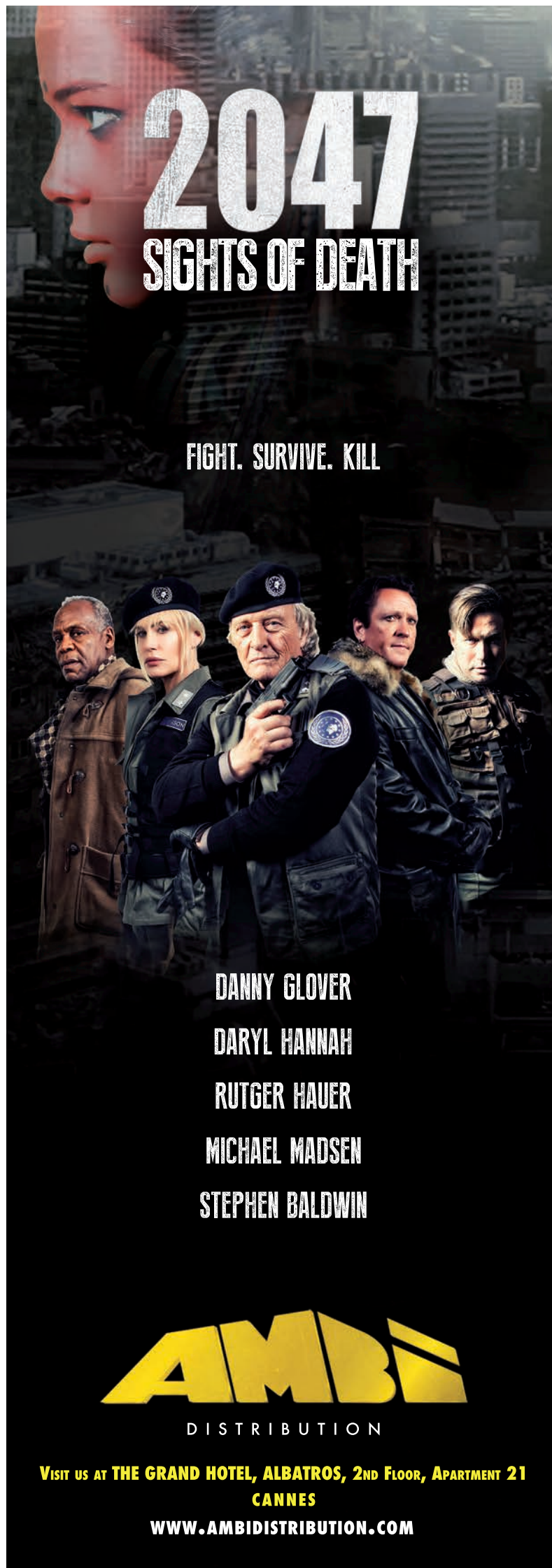
9:45 In the Name of My Daughter, Out Of Competition, France, 120 Mins., Olympia 6, Elle Driver; **Turist**, Un Certain Regard, Sweden, 120 Mins., Riviera 3, Coproduction Office (Paris); **White God**, Un Certain Regard, Hungary, 119 Mins., Olympia 5, The Match Factory

10:00 Beijing, New York, China, 110 Mins., Lerins 2, Easternlight Films; **Children 404**, Russia, 76 Mins., Palais C, Rise And Shine World Sales; **Club Sandwich**, Mexico, 82 Mins., Olympia 7, Funny Balloons; **Filmage: The Story of the Descendants / All**, USA, 90 Mins., Gray 5, Vmi Worldwide; La Tirisia, Mexico, 110 Mins., Riviera 1, Media Luna New Films Ug; **Mexico's Most Wanted (El Charro Misterioso)**, Mexico, 100 Mins., Palais K, Mundial; **Of Horses and Men**, Iceland, 85 Mins., Palais E, Filmsharks Int'l; **Paranormal Bad Trip 3D**, France, 72 Mins., Palais I, Artus Films; **Pulp**, United Kingdom, 93 Mins., Arcades 2, Altitude Film Sales; **The New Rijksmuseum - Feature**, Netherlands, 54 Mins., Gray 3, Autlook Filmsales; **Timbuktu**, Competition, France, 100 Mins., Gray 1, Le Pacte

11:00 A Girl at My Door, Un Certain Regard, South Korea, 119 Mins., Debussy, CJ E&M Corporation / CJ Entertainment

11:10 The Tribe, Critic's Week, Ukraine, 130 Mins., Riviera 4, Alpha Violet

11:15 Fack Ju Goehte, Germany, 119 Mins., Arcades 3, Picture Tree International GmbH; **Girlhood**, Directors Fortnight, France, 112 Mins., Riviera 2, Films Distribution **TUR**



2047

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 WRITTEN BY ALAN CANANT DIRECTED BY BRETT PAWLAK PRODUCED BY AARON PAUL
 EXECUTIVE PRODUCERS LAUREN GREY CURTIS HEATH PRODUCED BY DENISE O'CONNOR
 EDITOR ALAN CANANT EXECUTIVE PRODUCERS JANCIE BEARD TANNER BEARD SUZANNE WEINERT SARAH GREEN JEFF NICHOLS
 PRODUCED BY KELLY WILLIAMS JONATHAN DUFFY WRITTEN AND DIRECTED BY KAT CANDLER

HELLION
SUNDAY MAY
18TH 18:00
GRAY 3

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8 Decades of *The Hollywood Reporter*

The most glamorous and memorable moments from a storied history



From left: Lelouch, his stars Trintignant and Aimee, and Aimee's then-husband Pierre Barouh (also the writer of the film's theme song) celebrated their Palme d'Or in 1966.

For Claude Lelouch, the 1966 Palme d'Or Was His Golden Ticket

MAY 1966 KICKED off what would be 11 exceptionally good months for director Claude Lelouch, starting with a Palme d'Or at age 28 for his love story *A Man and a Woman*, starring Anouk Aimee and Jean-Louis Trintignant and made for \$125,000. In short order, it racked up a flurry of nominations and wins on the awards circuit, including two Golden Globes and a BAFTA, a spree that culminated with two Academy Awards in April 1967,

for best screenplay and foreign film. The film grossed \$14 million (\$99 million today) in the United States alone. "Since that win at Cannes, I've been a free filmmaker," Lelouch, now 76, told *The Hollywood Reporter* during an April visit to Los Angeles for the COLCOA Film Festival celebrating French cinema. "It afforded me freedom. I've been able to make 40 films any way I wanted to." Asked if his seventh film's success did more than make him financially independent, the writer-director said,

"The night it won at Cannes I started to believe in God. Now I'm a big believer," then laughed. Though his films shared some characteristics with the New Wave movement (shooting on location, hand-held cameras, improvised dialogue), Lelouch was not a fan of what was then the dominant force in French filmmaking. "I don't like French cinema and I've said so," he wrote in 1967. "It's run by cliques." Now he says he "always loved French cinema," but what he specifically didn't

'Skaterdater' Short Only U.S. Winner At Cannes Festival

Cannes. — The U.S. was practically washed out as far as Cannes Film Festival winners was concerned, the only American-made winner being Noel Black's "Skaterdater," which took grand prize for a short subject. French director Claude Lelouch's "A Man and a Woman" and Italian director Pietro Germi's "Ladies and Gentlemen" tied for the Golden Palm award. Runner-up prize went to "Alfie," British entry directed by Lewis (Continued on Page 11)

Cecil E. ...

like was the New Wave. "From 1895 to now, cinema has been a complicated thing, which is part of its charm." Lelouch's latest film, *We Love You, You Bastard*, described by *THR* as "an unwieldy family drama with flashes of energy and a totally incredulous third act," had its U.S. release April 3. — BILL HIGGINS

PRODUCERS ON THE MOVE

at the Cannes International
Film Festival 2014

Since 2000, European Film Promotion (EFP) has been offering support and guidance to European producers during the Cannes International Film Festival. This year, the members of EFP have chosen 24 outstanding up-and-coming producers from 24 European countries to participate in the networking platform PRODUCERS ON THE MOVE. A highly focused working environment involves project pitching, one-to-one meetings and social events.

part one*



ELODIE BRUNNER SWITZERLAND

Box Productions

CH – 1020 Renens
phone +41 21 312 64 11
cell +41 76 458 99 67
elodie.brunner@boxproductions.ch
www.boxproductions.ch

selected films

Pause, release Fall 2014
by Mathieu Urfer (Switzerland)
Iranien, 2014
by Mehran Tamadon (France, Switzerland)
documentary, assistant producer

Puppylove, 2013

by Delphine Lehericéy (Belgium, Switzerland, France, Luxembourg) co-produced
Até ver a luz, 2013, by Basil da Cunha (Switzerland)
Os vivos também choram, 2012
by Basil da Cunha (Switzerland) short



HENNING KAMM GERMANY

DETAILFILM

D – 20259 Hamburg
phone +49 40 6094 0944
cell +49 151 23 000 204
kamm@detailfilm.de
www.detailfilm.de

selected films

Mahan, 2015, in development
by Mohammad Rasoulof
Praia do Futuro, 2014
by Karim Ainouz (Brazil, Germany)
co-produced

Kuzu – The Lamb, 2014

by Kutlug Ataman (Turkey, Germany)
The Special Need, 2013
by Carlo Zoratti (Germany, Italy) documentary
Sharqia, 2012
by Ami Livne (Israel, France, Germany) co-produced



TERÉZ HOLLO-KLAUSEN NORWAY

Anna Kron Film

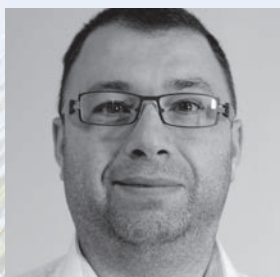
N – 4014 Stavanger
cell +47 913 16 75
terez@hollo.no

selected films

Dryads, 2014, in preproduction
by Sten Hellevig (Norway)
It's Only Make Believe, 2013
by Arild Østin Ommundsen (Norway)
executive produced through Chezeville

Casper And Emma – Best Friends, 2012

by Arne Lindtner Næss (Norway)
produced through Cinenord Kidstory
Totally True Love, 2011
by Anne Sewitsky (Norway, Germany)
produced through Cinenord Kidstory



OGNEN ANTOV MACEDONIA

Dream Factory Macedonia

MK – 1000 Skopje
phone +389 2 311 1125
cell +389 70 255 888
ognenantov@gmail.com
http://dfm.mk

selected films

Monument To Michael Jackson, 2014, in postproduction
by Darko Lungulov (FYR of Macedonia, Serbia, Germany)
co-producer
Not An Ordinary Monday, 2014
by Andy Deliana (Albania, USA, FYR of Macedonia) co-prod.

Mission London, 2012

by Dimitar Mitovski (Bulgaria, UK, Hungary, FYR of Macedonia, Sweden) co-produced
Punk Is Not Dead, 2012
by Vladimir Blazeviski (FYR of Macedonia)
associate produced



DAVID BIJKER THE NETHERLANDS

Bijker Film & TV

NL – 1031 EK Amsterdam
phone +31 20 22 60 100
cell +31 65 57 98 167
david@bijker.tv
www.bijker.tv

selected films

Superteacher!, 2015, in development
by Remy van Heugten (Netherlands, Belgium, Germany)
Falko – Letter Of Fire, 2015, in preproduction
by Dennis Bots
(Netherlands, Germany, Belgium)

The Sword Of D'Artagnan, 2014

by Dennis Bots (Netherlands, Germany)
Secrets Of War, 2012
by Dennis Bots (Netherlands, Belgium, Luxembourg)
Cool Kids Don't Cry, 2011
by Dennis Bots (Netherlands, Belgium)



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selected films

Marie Curie, 2014, in development
by Marie Noelle (Poland, Germany, France)
Ethiopiques, in development
by Maciej Bochniak (Poland)
documentary

Whale From Lorino, in development

by Maciej Cuske (Poland) documentary
Fuck For Forest, 2012
by Michał Marczak (Poland, Germany) documentary
Winter Daughter, 2011
by Johannes Schmid (Germany, Poland) co-produced



VANJA JAMBROVIĆ CROATIA

Restart

HR – 10 000 Zagreb
phone +385 1 5573 860
cell +385 91 8930 675
vanja@restarted.hr
www.restarted.hr

selected films

Gangster Of Love, 2013
by Nebojša Slijepčević (Croatia, Germany, Romania)
documentary
Boxed, 2013
by Nebojša Slijepčević (Croatia) short

Mama Europa

2013
by Petra Seliškar (Slovenia, Macedonia, Croatia)
documentary, co-executive produced
The Blockade, 2012
by Igor Bezinović (Croatia) documentary, assistant
producer



NUNO BERNARDO PORTUGAL

beActive Entertainment

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phone +351 21 3100142
nuno@beactivemedia.com
www.beactivemedia.com

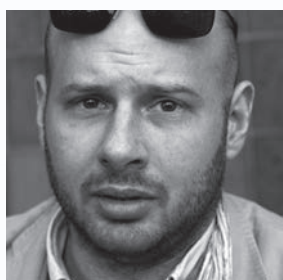
selected films

Get Happy, in development
by Paul O'Rourke, Pat Connolly, Nuno Bernardo
(Ireland, Portugal)
Road To Revolution, 2014
by Dânia Lucas (Portugal) documentary

Collider, 2013, by Jason Butler
(Ireland, Portugal)

Beat Girl

2013
by Mairtín de Barra (UK, Ireland, Portugal)
The Knot, 2012
by Jesse Lawrence (UK, Portugal) co-produced



MÁTYÁS PRIKLER SLOVAK REPUBLIC

MPhilms

SK – 83152 Bratislava
cell +421 904 674 408
mphilms@mphilms.sk
www.mphilms.sk

selected films

Without Guardian Angels, in development
by Róbert Lakatos (Slovak Republic, Romania, Hungary)
Mirage, 2014, in postproduction
by Szabolcs Hajdu (Hungary, Slovak Republic)
co-producer

Children, 2014, in postproduction
by Jaro Vojtek (Slovak Republic)

Slovakia 2.0

2014
by ten Slovak directors (Slovak Republic) omnibus film
Fine, Thanks, 2013
by Mátyás Prikler (Slovak Republic)



MARTA VELASCO SPAIN

Áralan Films

E – 41015 Sevilla
phone +34 955 45 2590
cell +34 676 02 87 57
marta@aralanfilms.com
www.aralanfilms.com

selected films

When Angels Sleep, in development
Cranberry Sauce, in development
by Patricia Ferreira (Spain, France)
Innocent Killers, 2014, in postproduction
by Gonzalo Bendala (Spain)

The Extraordinary Tale

2013
by José F. Ortuño and Laura Alvea (Spain)
Me, Myself And Mum, 2012 by Guillaume Gallienne
(France, Belgium, Spain) co-executive produced
The Wild Ones, 2012
by Patricia Ferreira (Spain)



PETTER LINDBLAD SWEDEN

Snowcloud Films AB

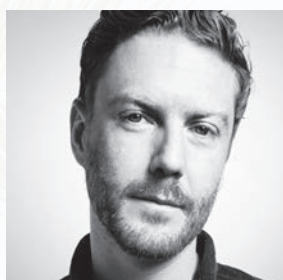
SE – 118 27 Stockholm
cell +46 733 321 600
petter.lindblad@snowcloud.se
www.snowcloud.se

selected films

The Golden Horse, 2014, in postproduction
by Reinis Kalnaellis & Valentas Askinis (Lithuania, Latvia,
Luxembourg, Denmark) co-producer
Beyond Beyond, 2014
by Esben Toft Jacobsen (Sweden, Denmark) animation

The Great Bear

2011
by Esben Toft Jacobsen (Denmark) animation
The Apple & The Worm, 2009
by Anders Morgenthaler, Mads Juul & Josef Fares
(Denmark, Sweden) animation



TRISTAN GOLIGHER UNITED KINGDOM

The Bureau Film Company

UK – London W1B 5DW
phone +44 20 7439 8257
cell +44 7779 307252
tg@thebureau.co.uk
www.thebureau.co.uk

selected films

45 Years, in production
by Andrew Haigh (UK)
The Goob (part of iFeatures2), 2014, in postproduction
by Guy Myhill (UK)
executive producer

Norfolk (part of iFeatures2), 2014, in postproduction
by Martin Radich (UK), executive producer

Le Capital

2012
by Costa Gavras (France, UK) co-produced
Weekend, 2011
by Andrew Haigh (UK)

contact in Cannes
+49 160 440 9595

European Film Promotion
Friedensallee 14 – 16
22765 Hamburg, Germany
info@efp-online.com

* part two on May 18

Denmark Eva Jakobsen, Ireland John Keille, Bulgaria Maya Vitkova, France Mathias Rubin, Finland Mark Lwoff, Georgia Tinatin Kajrishvili, Greece Konstantinos Kontovrakis, Italy Olivia Musini, Czech Republic Tomáš Hrubý, Hungary Eszter Gyárfás, Montenegro Ivan Djurović, Iceland Árni Filippusson

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